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ABSTRACT

This program of studies defines the K-12 instructional program in music developed by the Fairfax County Public Schools, Virginia. The guide contains a general rationale for teaching music, program flow chart, and descriptions of programs in general music, vocal music, and instrumental music. Each general program description includes requisites for implementation, course descriptions, and course objectives for the elementary, intermediate, and secondary levels. The vocal performance programs also contain proficiency levels which provide objectives for music fundamentals, vocal development, performance and rehearsal skills, and choral literature knowledge. The instrumental performance programs offers proficiency levels for woodwinds, brass, percussion, and strings which include objectives for tone production, fundamentals of techniques, music fundamentals, repertoire, and care of equipment. (Author/DE)

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PROGRAM OF STUDIES

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FAIRFAX COUNTY PUBLIC SCHOOLS
Department of Instructional Services
Division of Curriculum Services
September 3, 1974

00002

LETTER OF TRANSMITTAL

Program of Studies defines the instructional program to be implemented in Fairfax County Public Schools. It is to be used by schools in establishing their Commitment to Education as well as a basis for meeting Standards of Quality in Virginia. Schools are encouraged to develop supplemental objectives and program variations in accord with local needs and with the approval of the area superintendent. During the school year 1974-75 the program descriptions and the objectives are subject to intensive review in an attempt to achieve consensus.

The Program of Studies will continue to be developed through the involvement of administrative and instructional personnel, students, parents, and other members of the community. Revision is part of the design of the Program of Studies in order that all persons in the community may participate fully in developing a current, relevant instructional program.

The success of the Program of Studies will depend primarily upon its utilization by teachers and on the continued educational development of our students.

S. John Davis
Division Superintendent

September 3, 1974

INTRODUCTION

The Program of Studies defines the instructional program for Fairfax County Public Schools, kindergarten through grade twelve, and is organized as follows:

Section A - Program Description and General Goals

Section B - Program Objectives

Section C - Suggested Teaching/Learning Strategies

Section D - Prerequisites for Student Placement

Section E - Program Evaluation

Section F - Instructional Material Requirements

Section G - Program Support Requirements

At present the sections are in various stages of development. During the fall of 1974, instructional personnel will receive for use and reaction Sections A and B, and working drafts for Section C. The other sections will be written, reviewed, and completed at later dates as they are dependent upon Sections A and B.

PROGRAM OF STUDIES

MUSIC

FAIRFAX COUNTY PUBLIC SCHOOLS
Department of Instructional Services
Division of Curriculum Services
September 3, 1974

00005

PROGRAM OF STUDIES

MUSIC

TABLE OF CONTENTS

RATIONALE

FCPS MUSIC PROGRAM FLOW CHART

GENERAL MUSIC

Requisites for Implementation		i	Section A
Course Descriptions		1	
Course Objectives	Elementary	6	Section B
	Intermediate	12	
	Secondary	18	

VOCAL MUSIC

Requisites for Implementation		21	
Course Descriptions		22	Section A
Course Objectives	Elementary	25	Section B
	Secondary	25	
Proficiency Levels		28	

INSTRUMENTAL MUSIC

Requisites for Implementation		33	Section A
Course Descriptions		35	
Course Objectives	Elementary	40	Section B
	Intermediate		
	Secondary		
Proficiency Levels	Woodwinds	51	
	Brass	64	
	Percussion	78	
	Strings	102	

BIBLIOGRAPHY 120

RATIONALE

The Program of Studies for Music was developed by the 1973 Summer Curriculum Workshop. It is predicated upon the following premises:

1. That a comprehensive music program should be implemented in all FCPS administrative areas and schools.

2. That all students should have the opportunity to participate, commensurate with their interests, talents, and skills.

3. That a student will be able to begin specialized musical study of some kind during any year of his school career.

4. That appropriate opportunities for instruction at any level of proficiency will be available.

5. That there are three distinct curricular areas of musical study in the FCPS music program, with General Music as the core from which all music study emanates.

6. That all course offerings listed are those which have been defined and accepted as components of a comprehensive music curriculum in the public schools.

7. That existing performance excellence should be maintained while fostering better program balance within each of the individual curricular areas.

8. That there should be an establishment of empirically arrived at curricular conclusions, with simultaneous provision for experimentation, innovation, and specialization.

9. That standards of excellence at all levels and in all kinds of musical study should exist without reference to vocational or avocational emphasis except for specifically delineated college preparatory courses.

10. That a consistent level of superior classroom and/or public performance should be the natural and inevitable outcome of a superior curriculum, implemented by superior standards of instruction.

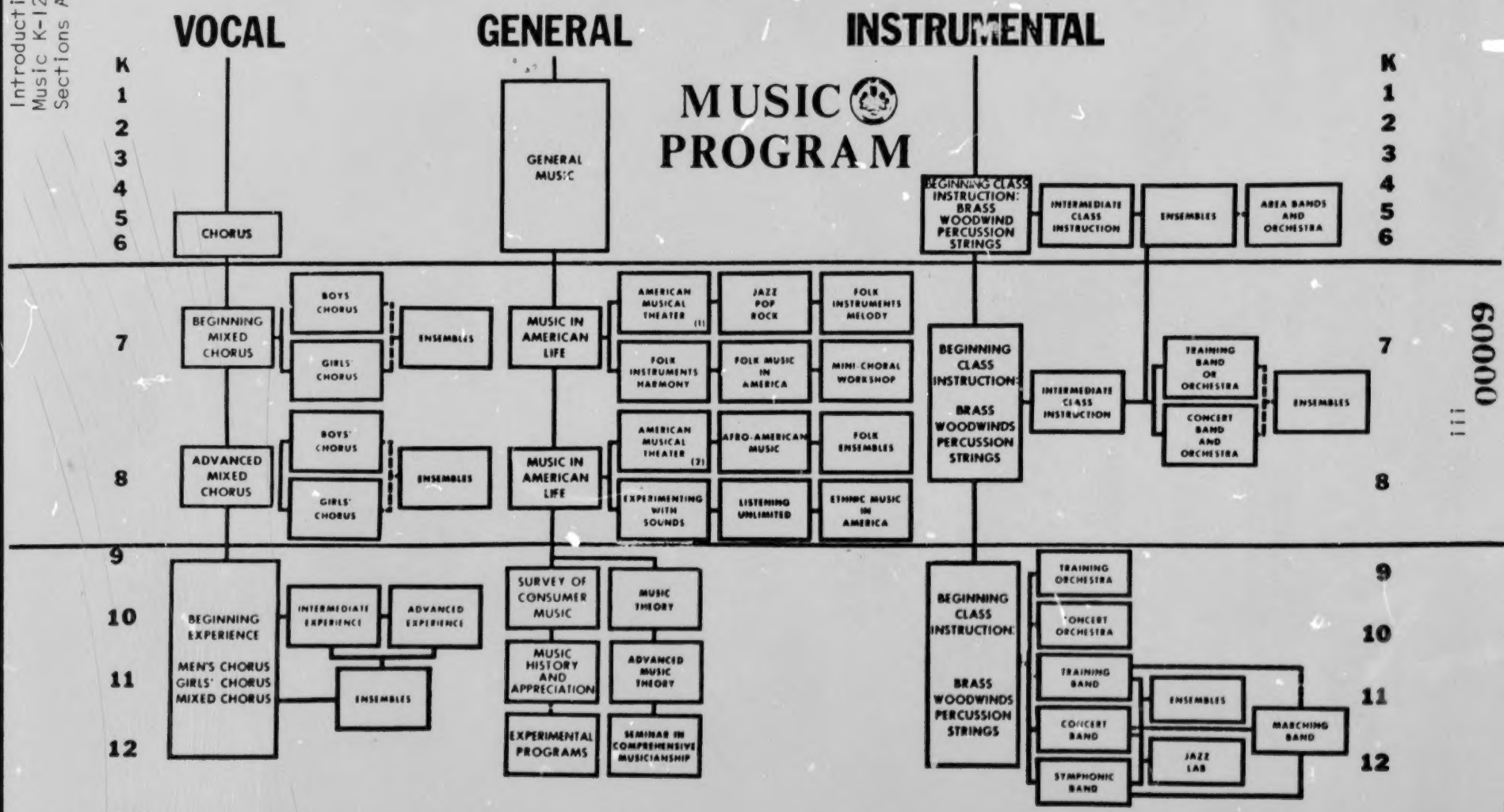
11. That "Experimental Programs" exist and are essential to the maintenance of a viable and relevant curriculum, but their blanket inclusion as curricular offerings is consideration for future study. Such programs include courses in class piano, electronic music, accompaniment instruction and conducting classes.

12. That in any given section of the music curriculum there will appear those subjective statements felt to be of prime importance with reference to attitudes and other affective judgments.

13. That, in order to achieve success in the educational objectives as specified for instrumental and vocal performing classes, instrumentation and voice balance must be considered of prime importance at all levels.

14. That the establishment of proficiency levels represents a concept of achievement which will vary with individual students, and grade levels are not the criteria for the time-frame within which total accomplishment of a given level will occur. The development of the proficiency levels has a three-fold purpose:

    1. They provide a statement of minimal achievement for the student.
    2. They provide a set of criteria for the teachers' instructional program.
    3. They provide an evaluative instrument for the administrator.


VOCAL
GENERAL
INSTRUMENTAL
MUSIC PROGRAM
K
1
2
3
4
5
6
7
8
9
10
11
12
CHORUS
GENERAL MUSIC
BEGINNING CLASS INSTRUCTION: BRASS WOODWIND PERCUSSION STRINGS
INTERMEDIATE CLASS INSTRUCTION
ENSEMBLES
AREA BANDS AND ORCHESTRA
BEGINNING MIXED CHORUS
BOYS CHORUS
GIRLS CHORUS
ENSEMBLES
ADVANCED MIXED CHORUS
BOYS' CHORUS
GIRLS' CHORUS
ENSEMBLES
MUSIC IN AMERICAN LIFE
MUSIC IN AMERICAN LIFE
AMERICAN MUSICAL THEATER (1)
JAZZ POP ROCK
FOLK INSTRUMENTS MELODY
FOLK INSTRUMENTS HARMONY
FOLK MUSIC IN AMERICA
MINI-CHORAL WORKSHOP
AMERICAN MUSICAL THEATER (2)
AFRO-AMERICAN MUSIC
FOLK ENSEMBLES
EXPERIMENTING WITH SOUNDS
LISTENING UNLIMITED
ETHNIC MUSIC IN AMERICA
BEGINNING CLASS INSTRUCTION: BRASS WOODWINDS PERCUSSION STRINGS
INTERMEDIATE CLASS INSTRUCTION
TRAINING BAND OR ORCHESTRA
CONCERT BAND AND ORCHESTRA
ENSEMBLES
BEGINNING EXPERIENCE
MEN'S CHORUS
GIRLS' CHORUS
MIXED CHORUS
INTERMEDIATE EXPERIENCE
ADVANCED EXPERIENCE
ENSEMBLES
SURVEY OF CONSUMER MUSIC
MUSIC THEORY
MUSIC HISTORY AND APPRECIATION
ADVANCED MUSIC THEORY
EXPERIMENTAL PROGRAMS
SEMINAR IN COMPREHENSIVE MUSICIANSHIP
BEGINNING CLASS INSTRUCTION: BRASS WOODWINDS PERCUSSION STRINGS
TRAINING ORCHESTRA
CONCERT ORCHESTRA
TRAINING BAND
CONCERT BAND
SYMPHONIC BAND
ENSEMBLES
JAZZ LAB
MARCHING BAND

60000

REQUISITES FOR IMPLEMENTATION -GENERAL MUSIC

The following requisites are essential to the full implementation of the General Music Program.

KINDERGARTEN

Kindergarten music activities will be the responsibility of the classroom teacher and apart from the regular school requirements for elementary general music specialists, except on a consultant basis.

LOWER, MIDDLE AND UPPER ELEMENTARY

The general music instructor will be responsible for no more than 14 to 18 regular classes of students. (420 to 540 students).

The general music instructor will be scheduled with no more than eight half-hour instructional periods per day plus organized chorus and other special activities.

General music classes will not exceed the average class size as specified for FCPS pupil-teacher ration at the elementary level.

The general music instructor will meet each assigned classroom a minimum of two periods per week.

Music classes will have a maximum age span of two years in order to facilitate the progressive and sequential development of musical skills.

The music instructor will participate in the formulation of the music schedule.

INTERMEDIATE

MUSIC IN AMERICAN LIFE is the course title for registration, with the interest groups as subtitles. At this level American music would be maintained as a central emphasis in all interest groups, with historical reference and analogy being incorporated as a means of enhancing the understanding of our American cultural heritage.

General Music instruction will be given by a general music specialist.

Students will receive eighteen (18) weeks of instruction at the 7th grade level, with the student haveing a choice of two nine-week major interest groups from the six listed.

At the eighth grade level students will receive nine weeks of music instruction, selecting one of the six major interest groups.

Students will be given an orientation as to the nature and content of the various courses being offered. The courses offered will be determined on a full-class basis.

INTERMEDIATE

The course offerings in Music In American Life are considered as exploratory, exposure type courses with general objectives.

Class size is very important to the success of these offerings and maximum enrollmentshould be limited as follows:

American Musical Theatre	7th Grade	30
Folk Instruments - Melody	7th Grade	20
Pop - Rock - Jazz	7th Grade	30
Folk Instruments - Harmony	7th Grade	20
Folk Music In America	7th Grade	30
Mini - Choral Workshop	7th Grade	30
Folk Ensembles	8th Grade	20
American Musical Theatre	8th Grade	30
Listening Unlimited	8th Grade	30
Experimenting With Sounds	8th Grade	20
Afro-American Music	8th Grade	30
Ethnic Music In America	8th Grade	30

SECONDARY

General Music at the secondary level is defined as any course which does not lead to public performance. Courses in this category would include:

Theory
Music History
Consumer Music
Music Appreciation
Comprehensive Musicianship

General Music will be taught by general music specialists.

The General Music specialist should be staffed under special programs rather than under a pupil-teacher ratio.

COURSE DESCRIPTIONS -GENERAL MUSIC

Course No. N/A Grades K-6 Elementary General Music
Credit - N/A
Prerequisites: NONE

Description:

Music at the elementary level should be a part of the total educational experience of every child. The children participate in singing, listening, creating songs and dances, moving to music, and discovering the world of music which surrounds them. As they progress, they are taught music fundamentals and skills which enable them to sing unison, two-and three-part songs, play simple melodic and harmonic instruments, develop their creative talents, and learn to discriminate through listening experiences. At the upper elementary level special interest classes such as recorder, guitar or humanities may be offered at the discretion of the music specialist with approval of the principal.

The music teacher provides a core of musical skills and concepts, and assists the classroom teachers in using music as an integrated activity in other disciplines by providing him with guidance and appropriate supplementary materials.

(1) Course No. New Grades 7. 9 weeks - American Musical Theatre
Credit - N/A
Prerequisites: NONE

Description:

Students will be involved in singing, listening, and creative activities in this rapid moving exploration of theatre music in America. Vaudeville, Broadway, American Opera and Movie music will be explored.

(2) Course No. New Grade 7. 9 weeks - Folk Instruments - Melody
Credit - N/A
Prerequisites: NONE

Description:

American folk music will be explored with special emphasis upon that music which has its roots in the use of folk instruments such as the recorder. Other folk instruments such as dulcimer, guitar, zither, sweet potato (Ocarino) and Jews Harp may be explored. Activities will include learning to read simple melodies and performing them on simple folk instruments. Students will provide their own instruments other than keyboard.

(3) Course No. New Grade 7. 9 weeks - Pop - Rock - Jazz
Credit - N/A
Prerequisites: NONE

Description:

Through listening, singing, creating, and performing, students will

participate in discovering the roots and development of Jazz, Pop, and Rock, The Unites States' greatest contribution to music of the world.

(4) Course No. New Grade 7. 9 weeks - Folk Instruments - Harmony
Credit - N/A
Prerequisites: NONE

Description:

Students will study the folk music of America. Special emphasis will be placed upon reading and performing simple folk melodies, using the guitar. Banjo, ukulele and other fretted instruments may also be explored.

(5) Course No. New Grade 7. 9 weeks Folk Music in America
Credit - N/A
Prerequisites: NONE

Description:

Through listening, discussion, singing, and creativity students will explore the means by which music became an expression of man's hopes, aspirations, his joys and sorrow, and the trials and tribulations of his society. Emphasis will be upon social groups that formed our country and the role which music played in affecting social change.

(6) Course No. New Grade 7. 9 weeks Mini-Choral Workshop
Credit - N/A
Prerequisites: NONE

Description:

Primary emphasis will be on singing. Students will participate in learning to develop the singing voice, in sight-singing, ear training and part singing, using folk, pop, and traditional vocal music literature. American composers and their contributions to vocal music will be explored.

(7) Course No. New Grade 8. 9 weeks Folk Ensembles
Credit - 1/4
Prerequisites: Permission of instructor.

Description:

A course involving the playing and singing of American folk music. The class will be divided into ensembles according to interests and skills.

(8) Course No. New Grade 8. 9 weeks American Music Theatre
Credit - 1/4
Prerequisites: Permission of instructor.

Description:

PROGRAM OF STUDIES

GENERAL MUSIC

GRADES K-12

SECTION A & B

00014

A production oriented course which could culminate in the creation of an original music drama, an adaptation of an existing music drama, or, an adaptation of sections or selections from several music dramas.

(9) Course No. New Grade 8. 9 weeks - Listening Unlimited
Credit - 1/4
Prerequisites: NONE

Description:

Emphasis will be placed on the development of listening skills through the exploration of concert music in America. The course will concentrate on the roots and development of the music of the present. Vocal, orchestral, band, solo and ensemble literature will be studied.

(10) Course No. New Grade 8. 9 weeks - Experimenting With Sounds
Credit - 1/4
Prerequisites: NONE

Description:

Students will explore sounds of their environment, and the ways and means by which the sounds may be organized to relate to, or become musical forms.

(11) Course No. New Grade 8. 9 weeks - Afro-American Music
Credit - 1/4
Prerequisites: NONE

Description:

An exploration of the role of music as an integral part of the African culture and the development of Jazz, Rock and Soul as the unique expression of the Black life style in America. Special emphasis will be on active participation in singing, chanting, drumming, improvisation and movement, possibly leading to a culminating performance.

(12) Course No. New Grade 8. 9 weeks - Ethnic Music in America
Credit - 1/4
Prerequisites: NONE

Description:

This course will emphasize the music of the various ethnic cultures that are a part of our rich American heritage. Through singing, dancing, listening, and creating, the student will become familiar with the customs and unique characteristics of the various ethnic groups which make up our society.

Course No. New Grade 9-12. 18 weeks - Survey of Consumer Music
Credit - 1/2
Prerequisites: NONE

(13) Description:

A non-structured course offered to students interested in exploring any aspect of music. The content of this course is to be determined by student motivation and interests with emphasis on imaginative and creative exercise with the teacher as a guide and resource person.

(14) Course No. New Grade 9-12. 1 year - Music Appreciation and History
Credit - One
Prerequisites: NONE

Description:

A structured course, historically and sociologically based, with music as the primary focus.

(15) Course No. New Grade 9-12. 1 year - Music Theory I
Credit - One
Prerequisites: Approval of Instructor

Description:

The study of the structure of music preparing the student in the use and applicatication of the basic skills of music theory, music history, and related listening experiences.

(16) Course No. New Grade 9-12. 1 year - Music Theory II
Credit - One
Prerequisites: Successful completion of Music Theory I, and/or approval of Instructor

Description:

A sequential study of the structure of music including music history, related listening experiences, and simple composition.

(17) Course No. New Grade 9-12. 1 year - Seminar of Comprehensive Musicianship
Credit - One
Prerequisites: Approval of Instructor

Description:

A course designed to provide experiences for the student who has demonstrated an aptitude and interest in music as a vocation or avocation.

The structured portion of the course will include exposition and discussion of such things as career opportunities, the study of music degree programs in colleges, universities, and conservatories,

basic study of conducting, and a review of basic theory fundamentals.

At the students' option, the course will include individual concentrated study of subjects such as conducting, rehearsal techniques, planning and organization of musical events or other aspects of music.

00017

COURSE OBJECTIVES -GENERAL MUSIC

KINDERGARTEN

The Student:

Responds to the beat in music by clapping, tapping, marching, walking and playing simple rhythmic instruments on the beat. [RHYTHM]

Recognizes slow and fast tempi and responds physically to changes in musical tempi.

Distinguishes between high and low pitched sounds. Identifies melodic phrases as going up, down, or staying the same. Starts to develop his/her singing voice by echoing short melodic phrases and singing simple melodies. [MELODY]

Recognizes the difference between accompanied and unaccompanied melodies. [HARMONY]

Recognizes same and different melodic phrases. [FORM]

Physically responds to mood in music through creative movement. [STYLE]

Recognizes different dynamic levels (loud and soft) and their effect on the mood of the music.

Can name the classroom rhythm instruments by sight and sound. [TONE COLOR]

PRIMARY (6-8 year olds)

The Student:

Distinguishes between the beat and the rhythm of melodies. [RHYTHM]

Physically responds to the beat of music by walking, skipping, running and other basic movements.

Increases his/her skills in responding physically to music.

Is able to clap or tap 4-beat rhythmic echos using quarter and 8th notes and quarter rests. "TA" and "TI-TI" may be used.

Creates, notates and plays 4-beat rhythmic patterns on rhythm instruments and uses them to accompany class singing.

Uses hand and body movements to demonstrate awareness of up-down and high-low. [MELODY]

Associates high-low concept with little-big (ex: bells pipes, instruments, etc.) and with right-left direction on keyboard instruments and mallet instruments. Identifies melodic direction in terms of going up, going down or staying the same and in terms of stepping or skipping, and associated line notation and contour lines with the melodic direction.

Sings simple two - part rounds. HARMONY

Improvises accompaniments to pentatonic melodies.

Is aware of harmonic changes in tonal music and recognizes the need for chord changes in accompaniments.

Aurally recognized the difference between major and minor in scales, chords and melodies.

Recognizes the phrase as a musical entity and responds to phrase length in creative movement. FORM (design)

Identifies melodic and rhythmic phrases as same or different by sight and sound.

Is aware of repetition and contrast in sections of short compositions and responds to repeated and contrasting sections by planning creative movement to accompany the music.

Recognizes introduction, coda and ABA form.

Creates simple ABA compositions and dances using classroom instruments and environmental sounds.

Is conscious of obvious changes in tempi and dynamics and is sensitive to their contribution to musical expressiveness. STYLE (mood)

Responds to tempi and dynamic changes through creative movement and expressive singing.

Increases skill in responding to the mood and style of the music through singing, choice of appropriate instruments to accompany singing, and creative movement.

Is able to identify an instrument as a string, woodwind, brass or percussion instrument by sight and by sound. TONE COLOR (timbre)

Is able to distinguish between men's, women's and children's voices.

Experiments with environmental sounds and is aware of the difference between bright and dark timbre in environmental sounds and classroom instruments.

MIDDLE ELEMENTARY (8-10 year olds)

The Student: Identifies music as moving in twos or threes, and responds to duple and triple meter by choosing appropriate body movement to accompany the music. RHYTHM

Can interpret $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meter and can group notes into measures of duple, triple and quadruple time using whole, dotted half, quarter and eighth notes and their corresponding rests.

Creates, notates, and plays duple and triple rhythm patterns on rhythm instruments and uses them to accompany singing.

Echoes, writes and sight-reads one or two measure rhythmic patterns using whole, dotted half, half, quarter, eighth notes and rests.

Reproduces rhythm patterns accurately in singing.

Recognizes scale-wise and chord-wise motion by sound and by sight. MELODY

Recognizes melodic sequences within a melodic line.

Uses scale-wise motion(stepping), chord-wise motion (skipping) and sequences in composing simple compositions.

Reads, plays, and composes simple melodies on bells, piano or recorders.

Experiments with improvising answer-phrases to question-phrases and with composing new endings for simple melodies.

Is aware of tonality - keynote, question and answer phrases, etc. - and can identify a phrase as ending on the keynote, (sounds finished) or away from the keynote (sounds unfinished).

Reads and sings scale and chord line patterns and simple melodies using letters, numbers, or syllables.

Responds to melodic contour with creative movement and reproduces the melodic contour accurately in singing.

Sings two and three part rounds, ostinatos, and simple descants. HARMONY

Recognizes major, minor, and pentatonic tonalities.

Recognizes tonic, sub-dominant and dominant chords (I, IV, and V) by listening and by playing the autoharp, and identifies the appropriate time for chord changes.

Is able to play the autoharp by following written chord symbols.

Experiments with composing autoharp accompaniments for simple melodies.

Recognizes AB, ABA and Rondo form and uses them in creating compositions using environmental sounds, classroom instruments, body movement and singing. FORM (design)

Recognizes the importance of a balance between unity and variety in music.

Identifies general stylistic qualities in music as characteristic of a specific time and place. STYLE (mood)

Is able to select classroom instruments which are appropriate to the style, mood or national origin of the music.

TONE COLOR

Is aware of the difference in the timbres of speaking voices, singing voices, musical instruments, and environmental sounds.

Recognizes soprano, alto, tenor and bass voices.

UPPER ELEMENTARY (10-12 year olds)

The Student: Interprets, recognized aurally and visually, and conducts duple, triple and quadruple meter. RHYTHM

Responds to accent in music and understands the concept of down-beats and up-beats at the beginning of a composition.

Experiments with compound and combined meters, such as $\frac{6}{8}$, $\frac{5}{4}$, $\frac{7}{8}$, through listening and rhythmic chanting and clapping.

Reproduces notated rhythmic patterns accurately in singing and can clap or play simple patterns at sight.

Improvises and notates rhythms in a variety of meters.

Can perform formalized dance steps in various meters and creates own dance routines to various types of music.

Creates, reads, and plays syncopated rhythmic patterns.

Experiments with multi-rhythms through clapping, singing, moving, chanting and playing.

00021

Understands the structure of the major, minor, pentatonic and chromatic scales and other kinds of melodic organization such as twelve-tone and modes. MELODY

Is able to analyze a melody in terms of scale-line (stepping) or chord-line (skipping) motion, repetition, contrast and sequence.

Can sing and play simple melodies from notation using letter names, scale numbers and/or syllables.

Demonstrates increasing awareness of possibilities for melodic variety in creating his own compositions.

Experiments with various types of tonal organization such as twelve-tone, whole tone scale, modes, poly-tonality, electronic music, music concrete (environmental sounds altered electronically) and chance music technics.

Experiments with vocal and instrumental improvisation in blues, scat-singing and other styles.

Identifies the tonality of a composition as major or minor.

HARMONY

Is increasingly able to harmonize independently in singing chants, rounds, ostinatos, descants and simple two-part songs.

Experiments with improvising ostinatos and other types of harmony parts to familiar songs vocally and/or instrumentally.

Increases his ability to make simple autoharp accompaniments to familiar tunes using the primary triads.

Uses his knowledge of chord structure to form triads on the piano or other keyboard instruments and uses them to accompany class singing.

Recognizes the designs of two - and three - part song forms, rondo, theme and variations, and fugue through listening, singing, composing, and planned creative movement. FORM (design)

Is able to analyze music and to evaluate original compositions in terms of climax, unity and variety.

Displays understanding of the unique characteristics of music from various cultures by choosing appropriate instrumental accompaniments, using correct singing style, and creating formalized dances in the folk styles of the ethnic group. STYLE (mood)

Identifies some musical devices as belonging to the style of a certain composer or a historical period.

Recognizes the different vocal styles used in different types of music (rock, folk, blue-grass, opera, jazz, soul, etc.).

Explores the possibilities of various contemporary musical styles such as soul, rock, electronic music, expressionistic opera and environmental music in musical compositions.

Recognizes by sight and sound, band, orchestral and folk instruments alone and in combinations, and can identify the TONE COLOR (timbre) instrumental family to which each instrument belongs.

Has had the opportunity to experiment with playing some folk and orchestral instruments.

Explores the timbres of a large variety of environmental sounds, and experiments with new ways to make sounds on traditional instruments such as plucking or brushing piano strings, striking the body of the guitar and autoharp, etc.

Experiments with making musical instruments or collecting environmental sound sources; inventing a notation system for the instruments, and using knowledge of timbres and musical forms to compose compositions for these instruments.

00023

COURSE OBJECTIVES -INTERMEDIATE GENERAL MUSIC

The course offerings in Music In American Life are considered as exploratory,exposure type courses with general objectives.

(1) American Musical Theatre - 7th Grade

The Student Will:

1. Discuss the effects of American life-styles upon the American Musical Theatre.

2. Recognize and distinguish between the various common forms of American musical theatre, such as, vaudeville, rock opera and Broadway musicals.

3. Demonstrate the ability to perform, by singing or playing on an instrument, representative simple examples from American musical theatre repertory.

4. Become familiar with the practical skills involved in the production of a musical such as makeup and costumes, drama and characters, scenery and lighting, choreography and blocking, musical devices and accompaniment, and advertising and public relations work.

(2) Folk Instruments - Melody - 7th Grade

The student, using folk music literature, will demonstrate the ability to:

1. Play with acceptable quality, melodies of simple to moderate difficulty, on his/her instrument.

2. Sightread, with minimum error, songbook melodies of simple rhythmic and melodic difficulty on the instrument.

3. Play with traditionally correct hand and finger positions on the various instruments used.

4. Respond to direction in rehearsals and performance.

5. Perform with acceptable quality in ensembles.

6. Tune instrument to a given or fixed pitch.

(3) Jazz, Pop and Rock - 7th Grade

The student will demonstrate the ability to:

1. Recognize and name the musical characteristics of the various types of jazz after exploring the forces that contributed to their development.

2. Respond, by means of singing, clapping, dancing and other body motion, to blues patterns and syncopated rhythms.

3. Identify and name the eras and styles of American jazz and representative performers and personalities who contributed to their development and sophistication.

The student, through exposure to songs dating from Tin Pan Alley to present will demonstrate the ability to:

1. Outline the processes of making a song a "hit" (i.e., agents, discjockeys, publishing houses).

2. Distinguish standard pop songs from the "top-ten" concept.

The student, after the classroom experiences in Jazz and Pop, will demonstrate the ability to:

1. Outline the roots and development of "Rock".

2. Follow simple rock chord progressions while singing or listening.

3. Outline and discuss the impact of social circumstances on the three forms studied (Jazz, Pop, Rock).

4. List representative performers who were accepted as leaders in the development of rock music.

5. Explain the influence of electronic technology on the development of rock timbre and styles.

(4) Folk Instruments - Harmony - 7th Grade

The student will demonstrate the ability to:

1. Recognize and interpret the various chordal notation systms: a. Tablature b. chord symbols, and c. staff notation.

2. Accompany a melodic line either sung or played.

3. Utilize different accompaniment styles or patterns in accompanying a song including:

   Finger-picking
   Finger-strumming
   Pick-strumming

4. Tune instrument with an acceptable degree of accuracy to a given or fixed pitch.

(5) Folk Music in America - 7th Grade

The student will be able to:

1. Demonstrate an understanding of the concept that folk music is a personal expression of the needs, emotions, aspirations, environment, work and skills of an individual or group.

00025

2. Demonstrate the ability to relate textual content of folk music to social development in our country.

3. Demonstrate the ability to distinguish how music has and will be used in political and social causes as evidenced by protest songs, politically oriented songs, and songs about war and other serious national phenomena.

4. Distinguish between grass-roots folk music that was handed down, and commercially arranged folk music.

5. Explore the history of Blue Grass and Country-Western music including its continuance as a popular folk expression.

(6) Mini-Choral Workshop - 7th Grade

The student, through the use of appropriate choral music and supplementary training materials will demonstrate the ability to:

1. Sing with acceptable quality, a variety of songs that are a part of American culture in unison, 2-parts, and if possible 3-parts.

2. Sing wigh gradually increasing quality, exercises designed to improve vocal control and flexibility.

3. Recognize, name and sing simple intervals.

4. Work as an integral member of a musical group.

5. Follow and/or conduct simple meter patterns relative to the music being used for instruction.

(7) Folk Ensembles - 8th Grade

The student, utilizing appropriate folk music literature, will demonstrate his ability to:

1. Play and/or sing folk music of greater melodic and harmonic complexity than that used in previous offering (7th grade).

2. Perform with reasonable proficiency in a group for frequent evaluation by teachers and peers as to presentation, knowledge of folk music, and proficiency on instruments.

3. Perform American folk literature utilizing various different accompaniment patterns.

(8) American Musical Theatre - 8th Grade

The student will demonstrate an understanding of the complexities of bringing a show to a point of performance of good quality by:

1. Planning and doing stage movement, scenery, make-up, wardrobe, advertisement, etc. (singly or in groups) as a part of a final performance.

2. Fulfilling the duties necessary to the production of a show.

3. Demonstrating an awareness of professionalism through concerned effort(s) as a team.

4. Demonstrating a working vocabulary of theatrical terms.

(9) Listening Unlimited - 8th Grade

The student, through extensive listening, discussion, movement, and creative activities will demonstrate his ability to:

1. Identify and explain the following types of listening:

   a. Listen and feel (affective)
   b. Listen and imagine or free association (programatic)
   c. Listen and do (psychomotor)
   d. Listen and analyze (intellectual)

2. Define in his own words how the various elements of music affect his emotional response to a musical selection.

3. Create simple programatic compositions based on stories or poems using classroom instruments, the voice and/or environmental sounds.

4. Respond physically with spontaneous movement, drawing and/or playing instruments to the various elements of music, i. e., melodic contour, tempo, rhythm, mood, tone color or form.

5. Define and recognize repetition and contrast in musical form as used in 2- and 3-part song form, rondo form, and sonata-allegro form.

6. Name and recognize the various compositional devices used to change or develop musical themes such as repeating sections (as in jazz riffs), changing meter, harmony, dynamic level, timbre, sequence, inversion, retrograde, augmentation, diminution and others.

7. Recognize and name the common instruments of the orchestra and band by sound and sight, and define in his own words the effects of their individualistic timbres on the music.

(10) Experimenting With Sounds - 8th Grade

The student, utilizing all appropriate sound producing agents available, will demonstrate his ability to:

1. Outline briefly the science of sound:

   a. How it is produced
   b. Difference between pitch and noise
   c. How sounds differ
   d. Why we hear
   e. What we hear

2. Explain several ways sound can either be produced or modified electronically.

3. Explain briefly, after experimentation, various techniques used to produce modern compositions such as:

   a. Computer music
   b. Tape loops
   c. Volume and speed alterations
   d. Prepared piano and percussive sounds
   e. Natural sounds

4. Explain briefly the variety of 20th century experimental compositional techniques such as:

   a. Serial music
   b. Electronic music
   c. Musique concrete
   d. Expressionism
   e. Aleatoric music
   f. Atonality
   g. Polytonality

5. Perform in classroom (or in public) original student compositions utilizing available equipment and incorporating as many of the concepts covered as possible, in individual and group projects.

6. Utilize, in the above projects, new ways of organizing the conventional elements of music (pitch, duration, tempo, timbre, and dynamic level).

(11) Afro-American Music - 8th Grade

The student, using appropriate texts, recordings and instruments will demonstrate the ability to:

1. Identify the basic elements of African music including call-response singing, ostinato-type chanting, improvisation, syncopation, polyrhythmic chanting and drumming, and the interrelationship between word rhythms, body movement and music.

2. Compare the function of music in African culture with the role of music in American society.

3. Improvise, with elementary proficiency, vocally and instrumentally, responses to African chants, work songs and blues songs, using scat-singing and other jazz styles.

4. Compose and perform simple 12-bar blues utilizing:

   a. The harmonic and rhythmic structure of 12-bar blues.
   b. Simple triad harmonies on piano, autoharp, guitar or other instruments as accompaniment or breaks.
   c. Original lyrics expressing personal emotions and contemporary situations.

00028

5. Create and play on the piano and/or organ, using 12-bar blues structure boogie-woogie patterns.

   a. Add to above simple melodic figures
   b. Make boogie-woogie duet arrangements of traditional songs, one student playing and/or singing the melody while the other reads the chord symbols playing them with boogie-woogie configurations.

6. Construct the blues scale and apply its use in vocal and instrumental improvisations.

7. Identify the unique vocal styles of spirituals, black street songs, and soul music, and apply to appropriate singing styles in Afro-American music.

(12) Ethnic Music - 8th Grade

The student, through extensive listening, discussion and exploration of language and textual idiosyncracies, will demonstrate his ability to:

1. Identify and characterize the music of the various ethnic groups in America such as:
   German, Greek, Oriental, Afro-American and Latin American.

2. Outline his own personal ethnic heritage toward a greater sense of personal identity, with special reference to music.

3. Perform ethnic music utilizing appropriate vocal and instrumental stylistic characteristics, embellished when possible, with formalized dancing in the folk-style of the ethnic group.

4. Recognize examples of ethnic music's influence on and/or inclusion in concert music (symphonies, tone poems, suites, etc.).

5. Build a repertoire of ethnic music through listening and performance.

Survey of Consumer Music

The student, given the choice of two or more subjects from an extensive list of research and presentation topics, will demonstrate his ability to:

1. Discern, in subjective narrative, from which areas of music he can realize personal achievement either as a performer or consumer.

2. State the relationship between his research and the total field of music with its possible impact on society and environment.

3. Show, in subjective narrative and discussion, and increasing ability to draw conclusions from the individual and collective research in music.

00029

Music History And Appreciation

The student, utilizing extensive reading, listening, and response to lecture will demonstrate the ability to:

1. Name and define the elements of music; rhythm, melody, harmony, timbre, form and mood.

2. Recognize and name, by sight and sound, all traditional orchestral instruments and common contemporary instruments whether experimental or in common use.

3. Recognize and name, given aural examples, the primary voice types and the more common sub-classifications of each.

4. Outline, given aural examples, the expressive design and form of representative music of all periods of music history, including music of the popular idiom.

5. Outline, in detail, the evolutionary progress of music through history, correlating it with the related arts and the socioeconomic changes of man.

Seminar of Comprehensive Musicianship

The student, in the seminar segments of this course, will demonstrate the ability to make value judgements, form generalizations, and draw conclusions four areas of musical concentration. These areas to be selected by the student with teacher guidance, will be concerned with in-depth research, presentation, discussion and affective evaluation by the student, the class and the teacher.

The student, in the structured requirements of this course, will demonstrate the ability to:

1. Delineate and discuss career opportunities in music.

2. Compare music degree programs at the college, university and conservatory levels.

3. Conduct vocal and instrumental rehearsals.

4. Display, in written and oral examination, application of the fundamentals of music theory.

Music Theory

The student will:

1. Be able to demonstrate, in simple traditional (18th century) four-part writing, the ability to apply the following:

   a. Modes, scales and key signatures
   b. Intervals and triads in all keys
   c. Non-harmonic chord tones
   d. Modulation and transposition
   e. Seventh, ninth, eleventh and thirteenth chords and their inversions in all keys
   f. Simple and compound meter
   g. Rhythm and rest patterns
   h. Traditional vocal and instrumental ranges necessary for part-writing
   i. Simple AB and ABA Form

2. Demonstrate, utilizing one or more of the traditional sightsinging methods, i. e., solfeggio, numbers, intervals and appropriate rhythm studies, the ability to:

   a. Sightsing simple songbook melodic lines
   b. Sightsing the appropriate voice part in simple homophonic and polyphonic music

3. Demonstrate the ability to notate four measures of simple rhythmic, melodic and harmonic (up to two-part) dictation from played or recorded examples.

4. Demonstrate the ability to create and notate at least one simple composition, 32 measures in length, utilizing one of the established standard forms.

5. Demonstrate the ability to outline, in sentence form, the historical development of music theory from the Greeks to the present.

Advanced Music Theory

The student will:

1. Be able to demonstrate, in traditional four-part writing, the ability to apply the following:

   a. Moderately difficult chordal progression
   b. Modulation
   c. Transposition
   d. Duple, triple and quadruple meter, both simple and compound
   e. Polyrhythms

2. Demonstrate, utilizing one or more of the traditional sightsinging methods, the ability to:

   a. Moderately difficult chordal progression

b. Sightsing the appropriate voice part in homophonic and polyphonic music of moderate difficulty.

3. Demonstrate the ability to notate eight measures of rhythmic, melodic, and harmonic (up to four-part) dictation from played or recorded examples.

4. Demonstrate the ability to notate at least two simple compositions 32 or more measures in length.

5. Demonstrate the ability to analyze, from an historical perspective both his own original compositions, and the compositions of his peers.

PROGRAM OF STUDIES

VOCAL MUSIC

GRADES 5-12

SECTION A & B

00033

REQUISITES FOR IMPLEMENTATION - VOCAL MUSIC

The following requisites are essential to the full implementation of the vocal music program:

ELEMENTARY

Lower Elementary (Grades 1 & 2)

Vocal music as such is not a part of the curriculum at this level. Singing experiences are provided as one of the five essential experiences within the General Music Program.

Middle Elementary (Grades 3 & 4)

Vocal Music as such is not a part of the structured curriculum at this level. Informal choral groups may be organized at the option of the music specialist, classroom teachers and administrators.

Upper Elementary (Grades 5 & 6)

The structured vocal music curriculum begins at this level. Choral groups are organized and the instruction is provided by the music specialist.

Vocal instruction, at a minimum of 50 minutes per week, will be given during the school day as an inclusion of the general music specialist's schedule.

Vocal Music Proficiency Level I will be used as an instructional guide with allowances for limitations of time.

INTERMEDIATE

The structured vocal music curriculum is continued at the intermediate level with organized choral groups under the direction of a vocal music specialist.

Choral groups should be provided a minimum of 275 minutes of instruction per week (scheduled daily for one period).

SECONDARY

The structured vocal music curriculum is continued at the secondary level with organized choral groups under the direction of a vocal music specialist.

Choral groups should be provided a minimum of 275 minutes of instruction per week (Scheduled daily for one period).

The normal maximum teaching load for vocal music instructors shall be considered to be:

2 Major performing groups - Intermediate or High School .
2 Semi/Performance and/or training classes Intermediate or High School.

 COURSE DESCRIPTIONS - VOCAL MUSIC

Course No. N/A Grade(s) 5,6, Elementary Chorus
Credit - N/A
Prerequisite: Recommendation of the General Music Specialist and the classroom teacher.

Description: Elementary Chorus is an initial opportunity for choral specialization growing out of the general music program. Emphasis is on choral singing, basic voice production and rehearsal techniques with limited performance requirements.

Course No. New Grade(s) 7,8 1 year Beginning Mixed Chorus
Credit - 1 (Grade 8 Only)
Prerequisite: NONE

Description: This course is a class designed for the student with little or no previous background or experience in vocal music. Special attention is given to the changing voice and the learning of basic fundamentals of voice production. It will also stress rehearsal procedures, attitudes, and general music knowledge. Limited performance opportunities will be offered in and out of school.

Course No. New Grade(s) 7, 8 1 year Advanced Mixed Chorus
Credit - 1 (Grade 8 Only)
Prerequisite: Beginning Mixed Chorus - or - Mini-Choral Workshop - or- recommendation of elementary music instructor or intermediate music instructor.

Description: This select chorus offers the highly motivated and talented student an opportunity to develop his vocal performance, and musical skills. Instruction will be provided as in the beginning chorus with an increased emphasis upon the development of basic vocal skills through the utilization of performance music.

Course No. 9265 Grade(s) 9-12 1 year Men's Chorus
Credit - 1
Prerequisite: Audition by Instructor

Description: A beginning choral experience providing for the development of positive and enthusiastic attitudes toward and knowledgeable participation in vocal techniques and performance. Emphasis is placed upon vocal technique and sightsinging through the use of appropriate choral literature. Emphasis will be on instruction with limited performance requirements.

Course No. 9260 Grade(s) 9-12 1 year Girls' Chorus
Credit - 1
Prerequisite: Audition by Instructor

Description: A beginning choral experience providing for the development of positive and enthusiastic attitudes toward and knowledgeable participation in vocal techniques and performance. phasis is placed upon vocalization and sightsinging through the use of appropriate choral literature with limited performance requirements both in and out of school.

Course No. 9282 Grade(s) 9-12 1 year Mixed Chorus
Credit - 1
Prerequisite: Audition by Instructor

Description: A beginning choral experience for mixed voices providing for the development of positive and enthusiastic attitudes toward, and knowledgeable participation in choral performance. In this chorus, a balanced number of boys and girls, emphasis will be placed upon vocal techniques and sightsinging through the use of appropriate choral literature. There will be limited performance requirements both in and out of school.

Course No. New Grade(s) 9-12 1 year Intermediate Men's Chorus
Credit - 1
Prerequisite: Audition by Instructor

Description: An accelerated study of choral literature for the male voice and vocal techniques leading to the development of musicianship in ensemble singing. Continued emphasis will be placed upon basic music fundamentals and sightsinging with limited performance requirements both in and out of school.

Course No. New Grade(s) 9-12 1 year Intermediate Girls Chorus
Credit - 1
Prerequisite: Audition by Instructor

Description: Same as for Intermediate Men's Chorus, except for female voices.

Course No. 9283 Grade(s) 9-12 1 year Intermediate Mixed Chorus
Credit - 1
Prerequisite: Audition by Instructor

Description: An accelerated study of choral literature for mixed voices (male & female) leading to the development of musicianship and proficiency in ensemble performance. Continued emphasis will be placed upon vocal techniques and sightsinging through concentrated rehearsals with limited performance requirements in and out of school.

Course No. New Grade(s) 9-12 1 year Advanced Men's Chorus
Credit - 1
Prerequisite: Audition by Instructor

Description: An advanced ensemble capable of in-depth study of medium to difficult literature appropriate to male voices with significant rehearsal and performance requirements.

Course No. New Grade(s) 9-12 1 year Advanced Girl's Chorus
Credit - 1
Prerequisite: Audition by Instructor

Description: Same as Advanced Men's Chorus except for female voices.

Course No. 9385 Grade(s) 9-12 1 year Advanced Mixed Chorus
Credit - 1
Prerequisite: Audition by Instructor

Description: An advanced chorus for the highly motivated and musically talented student. This ensemble is capable of performing at the highest level of proficiency. Students must show continuous evidence of ability to utilize independent study and practice. Instruction is through performance literature with emphasis upon public performance both in and out of school.

Course No. 9280 Grade(s) 9-12 1 year Vocal Ensemble
Credit - 1
Prerequisite: Membership in an advanced Chorus
Audition by instructor

Description: The select ensemble may be comprised of students from any of the advanced choral classes. Available interest and abilities will determine the number and type of ensembles offered. Performance opportunities will be provided commensurate with the proficiency of the ensemble at the instructor's discretion with the administration's approval.

Course Objectives - VOCAL MUSIC
5th and 6th GRADE CHORUS

The chorus will:

1. Reflect an awareness of decorum expected of all participating members during rehearsals and performances.

2. On an introductory level, demonstrate the ability to utilize basic vocal and choral skills with emphasis on diction and tone color.

3. Demonstrate an awareness of ensemble intonation within very limited vocal ranges and dynamic levels.

4. Respond to basic choral direction on an introductory level.

5. Demonstrate an awareness of the importance of the care and maintenance of music and equipment.

6. Limit public performances to peer and parent groups.

7th and 8th GRADE CHORUS

The chorus will:

1. Reflect an awareness of decorum expected of all participating members during rehearsals and performances.

2. On a limited basis, demonstrate the ability to utilize basic vocal and choral skills.

3. Reflect an attitude that is conducive to the fullest possible classroom development of the changing voice.

4. Rehearse and perform, on a limited basis, in a manner that demonstrates an awareness of ensemble intonation.

5. Respond to basic choral direction following rehearsal and instruction.

6. Demonstrate an awareness of the importance of the care and maintenance of music and equipment.

7. Perform for parent groups and feeder elementary schools.

BEGINNING CHORUS HIGH SCHOOL
BOYS, GIRLS, OR MIXED

The beginning choruses will:

1. Demonstrate an awareness of the decorum expected of all participating members during rehearsals and performances.

2. Demonstrate the ability to utilize basic vocal and choral skills.

3. Rehearse and perform in such a manner as to demonstrate an awareness of ensemble intonation within the limited ranges and dynamic levels realistically achievable by the ensemble.

4. Rehearse and perform with acceptable balance and blend within sections and within the limited ranges and dynamic levels realistically achievable by the ensemble.

5. Respond to choral direction following intensive rehearsal and instruction.

6. Perform easily identified styles following intensive rehearsal and instruction.

7. Develop an awareness within the total ensemble of the relationship between care of music, music equipment . . and learning capabilities.

8. Limit performances to appearances before peer groups and parents.

INTERMEDIATE LEVEL CHORUS - HIGH SCHOOL
BOYS GIRLS OR MIXED

The intermediate level chorus will:

1. Reflect a high level of individual and group decorum.

2. Demonstrate the ability to utilize vocal and choral skills of moderate difficulty.

3. Perform with minimal descrepancies in intonation in appropriate vocal registers and at moderate dynamic levels.

4. Perform with tonal balance and blend within sections and between sections in all appropriate vocal registers and dynamic levels.

5. Perform with free response to directions from conductor with limited amount of verbal guidance.

6. Perform stylistic variances following limited guidance and instruction.

7. Maintain a consistently high level of maintenance of printed music and all music equipment.

8. Perform extensively in the classroom and perform publicly representing the school when reasonable and appropriate.

9. Participate in a limited manner in activities such as all-regional choir, all-county chorus, and area swing choir.

ADVANCED CHOIRS - HIGH SCHOOL
BOYS, GIRLS, OR MIXED

The Advanced Choirs will:

1. Relect highest level of individual and group decorum.

2. Demonstrate the ability to utilize vocal and choral skills of advanced difficulty.

3. Perform with minimal discrepancies in intonation in appropriate vocal registers and at all dynamic levels.

4. Perform with tonal balance and blend within sections and between sections in all vocal registers and dynamic levels.

5. Perform with free response to direction from the conductor.

6. Perform at sight stylistic variances.

7. Maintain the highest level of maintenance of music and music equipment.

8. Be the representative performing choir of the school, always maintaining a balance which places top priority upon the instructional program.

9. Participate actively in state music activities as well as county, and area choruses and workshops.

ENSEMBLES - HIGH SCHOOL

The ensemble will:

1. Perform with technical fluency music which requires advanced vocal techniques.

2. Perform with the highest degree of tonal balance and blend in the appropriate vocal registers and at all dynamic levels.

3. With consideration given to the style of music, perform in public with a minimum of formal conducting.

4. Perform with individual confidence and vitality displaying musicianship of the highest degree.

5. Perform extensively for community organizations when a larger group would not be feasible.

00040

Vocal Music K-12
Section B
September 3, 1974

LEVEL I

I. MUSIC FUNDAMENTALS

A. Notation. The student will:

1. Name and recognize notes on the Treble Staff from small a to a-2.
2. Sing melodies that include both notes and rests.
3. Distinguish aurally and visually between duple and triple meter.
4. Demonstrate the ability to recognize and use correctly in performance, common signs of music such as:

fermata	crescendo-descrescendo	repeat sign	
1st & 2nd endings	flat, sharp, natural sign	soft, loud	p f
cut sign	return to beginning, go to ending D. C (DA Capo)	staccato	
accent	slur	tie	

5. Define and use in performance the following musical vocabulary:

accelerando (accel)	forte	crescendo
allegro	a tempo	piano
andante	diminuendo	moderato
fine	fermata	legato

6. Demonstrate the ability to recognize visually, and sing in ascending and descending order DO - SO or 1-5.

7. Demonstrate the ability to recognize visually and sing the intervals:

   Major 2nd, Major 3rd, minor 2nd minor 3rd.

II. VOCAL DEVELOPMENT

A. Vocal Production. The student will:

1. Demonstrate acceptable singing posture while sitting or standing.
2. Demonstrate the ability to breathe correctly.
3. Demonstrate the ability to recognize good vocal tone and use the principles of proper voice placement.
4. Demonstrate the ability to listen, register and produce a given pitch accurately.
5. Demonstrate the ability to sing sequential tone patterns with acceptable vocal flexibility.

B. Diction. The student will:

1. Demonstrate the ability to sing vowels and consonants properly.
2. Demonstrate the ability to execute a good vocal attack and release.
3. Demonstrate the ability to produce euphonious enunciation and precise articulation.

00041

III. PERFORMANCE AND REHEARSAL SKILLS

The student will demonstrate the ability to:

A. Translate the printed notation into sound by singing independently and in ensemble.

B. Recognize conducting patterns for 2, 3, and 4 beat measures.

C. Sing independently his voice part in polyphonic style such musical forms as rounds, canons, melody with descant and melody with ostinato.

D. Hear the blend and balance within a choral group.

E. Interpret a musical score through the direction of the conductor.

IV. CHORAL LITERATURE

Given recorded examples and exposure to performance the student will:

A. Recognize the structure of two-and three-part song forms and demonstrate the ability to perform simple examples of such compositions.

B. Recognize and name the stylistic characteristics (meter & stress, tempo, dynamics, texture-expression) of particular types of compositions such as hymn, folksong, and spiritual.

LEVEL II

I. MUSIC FUNDAMENTALS

The student will:

1. Name and recognize notes on grand staff from low E below bass staff to high C above treble staff.

2. Identify, write, and sing four measure patterns of notes and rests using $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}, \frac{9}{8}, \frac{2}{2}, \frac{3}{2}$, C and ¢.

3. Distinguish, aurally and visually, between duple, triple, and related compound meter.

4. Demonstrate the ability to define and incorporate in performance the common musical signs described in Level I.

5. Demonstrate the ability to define and incorporate in performance the music terminology found in Level I with the additional terms.

Molto	Sforzando	Subito
Meno	Sostenuto	Tenuto
Con	L'Istesso	Primo
Piu	Maestoso	Un (Uno)

00042

Poco	Non	Vivace
Senza	Morendo	Con Brio
	Sotto Voce	Rallentando

6. Demonstrate the ability to recognize visually and sing accurately ascending and descending major scale passages 1-10 or Do-Mi.

7. Demonstrate the ability to recognize and sing all major intervals within the octave and below the tonic in the voice range.

8. Demonstrate the ability to recognize and sing the intervals minor 3rd, minor 6th and minor 7th.

9. Demonstrate the ability to recognize conducting patterns in 5, 6, 7 and 1 beat measures.

10. Demonstrate the ability to sing a line within 3 and 4 part music on a neutral syllable using easy to medium, choral literature rehearshed in class.

11. Demonstrate the ability to read and sing a simple vocal line using a. neutral vowel, b. solfeggio c. note names d. numbers.

II. VOCAL DEVELOPMENT

A. Vocal Production

The student will:

1. Demonstrate a continuing ability to apply the principles of acceptable breathing.

2. Demonstrate the ability to produce acceptable vocal tone.

3. Demonstrate a continuing ability to listen, register and produce the pitch accurately while extending the upper and lower register.

4. Demonstrate a continuing ability to sing with vocal flexibility.

5. Demonstrate the ability to identify and explain, using simple terminology, how a vocal sound is produced.

B. Diction

The student will:

1. Demonstrate accelerated study of Level I objectives.

2. Demonstrate an ability to articulate legato and staccato techniques through the use of vocalises and choral literature.

3. Demonstrate the ability to sing a foreign language text.

III. PERFORMANCE AND REHEARSAL SKILLS

The student will:

A. Translate the printed notation into sound by singing independently and in ensemble.

B. Recognize conducting patterns for 2, 3, 4, and 6 beat measures.

C. Sing independently his/her voice part in polyphonic style such musical forms as rounds, canons, melody with descant, melody with ostinato, and madrigal.

D. Hear the blend and balance within a choral group.

E. Interpret a musical score through the direction of the conductor.

F. Hear, in terms of intonation, balance and blend, his/her vocal contribution to the total group sound and alter this sound to an established standard.

IV. CHORAL LITERATURE

Given recorded examples and exposure to performance, the student will demonstrate the ability to:

A. Distinguish between the different historical periods of music and the special treatment that should be given in regard to meter, tempo, dynamics and expression.

B. Recognize, name, and illustrate through singing, the stylistic characteristics (see Level I) of particular types of composition such as ballad, chorale, Madrigal and music in a popular idiom.

Level III

I. MUSIC FUNDAMENTALS

The student will demonstrate an ability to continue a self-study, and application of music fundamentals as required by the objectives listed in levels I and II.

II. VOCAL DEVELOPMENT

The student will:

A. Demonstrate a continuing ability to sing with vocal maturity employing the techniques stated in the objectives of Levels I and II.

III. PERFORMANCE AND REHEARSAL SKILLS

The student will:

A. Translate the printed notation into sound by singing independently and in ensemble.

B. Recognize conducting patterns for 2, 3, 4, 6, 5, and 1 beat measures.

C. Sing independently his/her voice part in polyphonic style such musical forms as rounds, canons, melody with descant, melody with ostinato, madrigal, and motet.

D. Hear the blend and balance within a choral group.

E. Interpret a musical score with leadership from the conductor.

F. Hear, in terms of intonation, balance and blend, his/her vocal contribution to the total group sound, alter this sound to an acceptable standard, and appraise, by meansof subjective narrative and discussion, his performance within the individual section and the entire ensemble.

IV. CHORAL LITERATURE

Given recorded examples and exposure to performance, the student will demonstrate the ability to:

A. Distinguish between the different historical periods of music and the special treatment that should be given in regard to meter and stress, tempo, dynamics, texture and expression.

B. Illustrate with proper vocal techniques, the stylistic characteristics of particular types of composition such as chorale, motet, madrigal, cantata, oratorio, the mass, liturgical music, the folk song, the ballad or love song, comtemporary choral literature, and music in a popular idiom.

PROGRAM OF STUDIES

INSTRUMENTAL MUSIC

GRADES 4-12

SECTION A & B

REQUISITES FOR IMPLEMENTATION -INSTRUMENTAL MUSIC

The following requisites are essential to the full implementation of the Instrumental Music Program.

MIDDLE AND UPPER ELEMENTARY

1. Each student should receive the following minimal instruction:

   a. Two 30-minute periods of class instruction for wind and percussion; two 45-minute periods of class instruction for strings.
   b. One 45-minute ensemble rehearsal in each school to which the teacher is assigned. (per week beginning no later than October 1).
   c. Homogeneous grouping is preferable, with emphasis on instruction rather than performance.
   d. One 45-60 minute rehearsal for the advanced students selected from all of the schools to which a teacher is assigned. (per week beginning no later than 1st week of November). These ensembles are called the Area Band or Area Orchestra.

2. Instruction begins in grade 4 for string students, grade 5 for winds and percussion. Exceptions to this standard may be made if schedule permits with the approval of the Principal, Area Superintendent and Music Curriculum Specialist.

3. Instruction will be provided by appropriate wind, percussion and string instrumental music specialists.

4. The following shall be considered normal teaching loads for elementary instrumental music instructors:

Maximum:	200 Wind & Percussion students:	150 String students
Minimum:	125 Wind & Percussion students:	75 String students

5. The following shall be considered a balanced instrumental program for a maximum teaching load of 200 wind and percussion students:

Flutes - 10%	French Horns - 8%
Clarinets - 30%	Trumpets & Cornets - 12%
Saxophones - 5%	Trombones - 10%
Oboes - 5%	Baritones - 5%
Bassoons - 5%	Tubas - 5%

Drums - 5%

6. The following shall be considered a balanced instrumentation for a maximum teaching load of 150 string students:

   Violins - 50%
   Violas - 20%
   Cellos - 20%
   Basses - 10%

   (These percentages apply at all levels and in all types of orchestras).

00047

SECONDARY

1. A program of 275 minutes per week (55 minutes daily) of instruction during scheduled class time shall be sonsidered minimal for instrmental music classes.

2. A program of 275 minutes per week (55) minutes daily) shall be minimal for performing groups.

3. The normal maximum teaching load for instrumental music instructors shall be considered to be:

Strings:	1 Major Performing Group	Intermediate school
	1 Minor Performing Group/or Technique Class	Intermediate school
	1 Major Performing Group	High school
	1 Minor Performing Group/or Technique Class	High School
Band:	2 Major Performance Groups	Intermediate or High School
	2 Instrument Classes	Intermediate or High School

4. The following shall be considered a balanced band instrumentation for secondary performing groups:

Flutes - 10%	Trumpets & Cornets - 12%
Clarinets - 20%	Trombones - 10%
Lower Clarinets - 8%	Baritones - Euphoniums - 6%
Saxophones - 5%	Tubas - 6%
Oboes - 4%	Drums - 7%
Bassons - 4%	
French Horns - 8%	

Major performance groups include:

Concert Band - Intermediate
Symphonic Band - High School
Marching Band - High School
Stage Band, Jazz Lab Bands, Marimba Band, Woodwind Quintet, etc. - High School/Intermediate

Concert Orchestra - Intermediate
Symphony Orchestra - High School

00048

COURSE DESCRIPTIONS - INSTRUMENTAL MUSIC 4-12

Course No. Elementary - N/A
Course No. 8-12 9232

Grade 4-12 - Beginning Instrumental Music

Credit N/A 4-7
8-12 - One
Prerequisites: Permission of parents, permission of instructor, preliminary testing and guidance. Must provide own instrument and equipment with exception of a minimal number of instruments owned by the Fairfax County Public Schools.

Description:

Beginning classes in instrumental music are designed to develop the fundamental skills culminating with the attainment of level I proficiency. The instructor will provide guidance to parents and students in the selection of instruments with balanced instrumentation as a prime objective, but always considering the needs, wishes and best development of the student

Course No 9252 - Brass Grade 5-12 - Advancing Technique Classes
9253 - woodwind
9254 - Percussion
Credit N/A - 4-7
8-12 - One
Prerequisites: Audition by Instructor; Attainment of Level I Proficiency or beyond.

Description:

Advancing technique classes are designed to continue the sequential development of the skill necessary to attain the succeeding proficiency levels.

Course No. N/A - Grade 5-6 Elementary Instrumental Ensemble - Strings
Credit N/A
Prerequisites: Audition by Instructor; Attainment of at least Proficiency Level I; Instrumentation at the discretion of the instructor.

Description:

Classes with mixed instrumentation are designed to develop in a sequential pattern the specific skills necessary for multipart performance. Limited performance opportunity will be provided.

Course No. N/S - Grade 5-6 Elementary Instrumental Ensemble - Woodwinds - Brass - Percussion
Credit - N/A
Prerequisites: Audition by Instructor; Attainment of at least Proficiency Level I; Instrumentation at the discretion of the instructor.

Description:

This class of mixed brasses, woodwind and percussion instruments is

designed to further the sequential development of specific skills necessary for multipart performance. An opportunity for limited performance will be available.

Course No. N/A - Grade 5-6 - Area Orchestra and Area Bands
Credit - N/A
Prerequisites:
1. Audition by, and permission of instructor
2. Permission of parent
3. Participation in individual school orchestra or band
4. Balanced instrumentation
5. Attainment of Proficiency Level I or beyond for band and Level II or beyond for strings
6. Student must show evidence of ability to do independent study

Description:

Area orchestra band is designed to provide large ensemble experience in an organization with balanced instrumentation at a higher proficiency level than would be available at an individual school. These groups meet after school hours and offer limited performance opportunity.

Course No. 9237 - Grade 7-8 - Training Orchestra/Orchestras- Intermediate School
Credit - One (Grade 8 only)
Prerequisites:
1. Audition by, and permission of instructor
2. Attainment of Proficiency Level III
3. Instrumentation at the discretion of the conductor

Description:

This course is designed to develop, in a sequential pattern, ensemble skills to parallel the sequence of proficiency levels. Limited performance opportunity will be provided.

Course No. 9239 - Grade 7-8 - Concert Orchestra - Intermediate School
Credit - One (Grade 8 only)
Prerequisites:
1. Audition by and permission of the instructor
2. Attainment of Proficiency Level IV
3. Instrumentation at the discretion of the instructor

Description:

This course is designed to develop, in a sequential pattern, ensemble, technical, and disciplinary skills necessary for performance. The Concert Orchestra is designated as the representative string performance group for the intermediate school.

Course No. 9233 - Grade 7-8 - Training Band/Bands - Intermediate School
Credit - One (Grade 8 only)
Prerequisites:
1. Audition by and permission of the instructor
2. Attainment of Proficiency Level II
3. Instrumentation at the discretion of the instructor

Description:

This course is designed to develop in a sequential pattern, ensemble skills to parallel the sequence of proficiency levels. Limited performance opportunity will be provided.

Course No. 9234 - Grade 7-8 - Concert Band - Intermediate School
Credit - One (Grade 8 only)
Prerequisites:
1. Audition by and permission of the instructor
2. Attainment of Proficiency Level III
3. Instrumentation at the discretion of the instructor

Description:

This course is designed to develop, in a sequential pattern, ensemble, technical disciplinary skills necessary for performance. The concert band is designated as the representative band performance group for the intermediate school.

Course No. 9250 - Grade 7-8 - Large and Small Ensembles - Intermediate School
Credit - One (Grade 8 only)
Prerequisites:
1. Audition by and permission of the instructor
2. Must be a member of the training or concert groups
3. Instrumentation at the discretion of the instructor

Description:

These ensembles exist at the discretion of the instructor and are designed to meet specific needs and/or interests. Content will include study of the literature, rehearsal and performance techniques from the various eras of musical composition.

1. Open to students of select instrumentation, including piano, brass, woodwind, string, and percussion.
2. An opportunity for limited appropriate performance will be provided at the discretion of the instructor.

Course No. 9237 - Grade 9-12 - Training Orchestra/Orchestras - High School
Credit - One
Prerequisites:
1. Audition by and permission of the instructor
2. Attainment of Proficiency Level IV
3. Instrumentation at the discretion of the instructor

Description:

This course is designed to develop in a sequential pattern, ensemble technical, and disciplinary skills necessary for performance. An opportunity for limited public performance will be provided.

Course No. 9232 - Grade 9-12 - Training Band/Bands - High School
Credit - One
Prerequisites:
1. Audition by and permission of the instructor
2. Attainment of Proficiency Level II
3. Instrumentation at the discretion of the instructor

Description:

This course is designed to develop, in a sequential pattern, ensemble, technical and disciplinary skills necessary for performance. Marching band techniques and performance may comprise a portion of the activities of this group. An opportunity for limited public performance will be provided.

Course No. 9233 - Grade 9-12 - Concert Band - High School
Credit - One
Prerequisites:
1. Audition by and permission of the instructor
2. Attainment of Proficiency Level III
3. Instrumentation at the discretion of the instructor

Description:

This course is designed to develop in a sequential pattern, ensemble, technical, and disciplinary skills necessary for performance. Marching band techniques and performance may comprise a portion of the activities of this group. Limited public performance and rehearsal both in and out of school time are considered parts of this course.

Course No. 9239 - Grade 9-12 - Symphony Orchestra - High School
Credit - One
Prerequisites:
1. Audition by and permission of the instructor
2. Attainment of Proficiency Level V
3. Instrumentation at the discretion of the instructor

Description:

The Symphony Orchestra will be the representative string performing group for the individual high school. It is geared to sequential development of all technical, ensemble and disciplinary skills necessary for refined rehearsal and performance of the standard literature both in and out of school.

Course No 9234 - Grade 9-12 - Symphonic Band - High School
Credit - One
Prerequisites:
1. Audition by and permission of the instructor
2. Attainment of Proficiency Level IV
3. Instrumentation at the discretion of the instructor

Description:

This course is designed for the sequential study of the literature, rehearsal, and performance techniques of the band on the highest level achievable within a given school. It is a performance organization to be elected by students of high achievement and talent. Marching band techniques and performance may comprise a portion of the activities of this group. Out-of-school performances are required of all members during the school year. This will be the representative band performing group for the individual school.

Course No. 9250 - Grade 9-12 - Large and Small Ensembles - High School
Credit - One
Prerequisites:
1. Audition by and permission of the instructor
2. Must be a member of the symphonic or training bands or orchestras
3. Instrumentation at the discretion of the instructor

Description:

These ensembles exist at the discretion of the instructor and are designed to meet specific needs and/or interests. Content will include the study of the literature, rehearsal, and performance techniques from the various eras of musical composition. This course is open to students of select instrumentation including piano, brass, woodwind, string, and percussion, with performance requirements as appropriate at the discretion of the instructor.

Course No. 9250 - Grade 9-12 - Jazz - Laboratory Ensembles
Credit - One
Prerequisites:
1. Audition by and permission of the instructor
2. Membership in either symphonic or training bands
3. Instrumentation at the discretion of the instructor

Description:

This course is a study of the literature, rehearsal, and performance techniques of past and current popular - jazz music with emphasis on techniques of improvisation and style. It is open to students of advanced proficiency and requires out of school practice and performance.

COURSE OBJECTIVES - INSTRUMENTAL MUSIC

BEGINNING STRINGS 4-12

The individual student should be able to:

1. Demonstrate proper posture and position.
2. Demonstrate ability to maintain consistent tone quality while using bow, fingers and plucking techniques of tone production.
3. Read, count and play simple rhythms and melodies.
4. Identify the elements of musical notation and vocabulary.
5. Tune the instrument as outlined in Level I proficiency.
6. Demonstrate ability to sightread and play a simple duet with another person.

BEGINNING WOODWINDS, BRASS, PERCUSSION 5-12

The individual student should be able to:

1. Demonstrate the ability to read and count simple melodies containing
2. Demonstrate ability to recognize and call by name lines and spaces in the reading range of the instrument.
3. Demonstrate ability to perform exercises or melodies in simple meters.
4. Demonstrate ability to recognize and accurately translate common signs of music.
5. Demonstrate ability to recognize the difference between major and minor tonalities.
6. Demonstrate ability to recognize, define, and incorporate in performance, to a moderate degree, music terminology.
7. Demonstrate ability to recognize and name key signatures up to and inculding three flats and two sharps.
8. Demonstrate ability to recognize the intervals: unison, major 3rd, perfect 4th, perfect 5th and octave.
9. Demonstrate ability to recognize and play, following the conducting patterns of 4/4, 3/4, 2/4, 6/8.

10. Demonstrate correct breathing while playing a simple melody or exercise.

11. Demonstrate correct slurred and tongued passages.

12. Demonstrate ability to sightread and play a simple duet with another person.

13. Demonstrate the difference between legato and staccato tonguing.

14. Demonstrate the ability to tune the instrument.

ADVANCING TECHNIQUES - STRINGS 5-12

The individual student should be able to:

1. Produce on the instrument tone quality consistent with the present proficiency level.

2. Produce on the instrument dynamic effects consistent with the present proficiency level.

3. Produce on the instrument bowing effects consistent with the present proficiency level.

4. Play, with rhythmic accuracy, acceptable tone quality, and acceptable intonation, melodic material consistent with the present proficiency level.

5. Demonstrate by playing, expanded knowledge of the fingerboard (II or III).

6. Tune with reasonable accuracy the instrument with the use of bow, (the student will be provided a pitch for tuning each string).

7. Play the D and G major scale in s.

ADVANCING TECHNIQUES -WOODWIND, BRASS, PERCUSSION 5-12

The individual student should be able to:

1. Demonstrate ability to read, write, and count simple melodies using

2. Demonstrate ability to recognize and name the key signatures up to and including 5 flats and three sharps.

00055

3. Demonstrate the ability to pass a written examination containing at least 25 of the most common musical terms used in full band literature.

4. Demonstrate the ability to play the following harmonic minor scales: d, a, g.

5. Demonstrate ability to transpose as outlined in Proficiency Level II.

6. Demonstrate knowledge of at least two alternate fingerings or slide positions, (trombone) for individual instrument.

7. Demonstrate ability to produca a roll on: snare drum, bass drum, timpani, cymbals, triangle, castanets, tambourine, bells, xylophone or marimba (percussionists only).

8. Demonstrate the ability to practice and play the first 13 rudiments for the snare drum (percussionists only).

9. Demonstrate ability to play from memory all major scales from one to four flats, one sharp to three sharps and the chromatic scale two octaves.

10. Demonstrate the ability to tune the instrument to at least three different concert pitches.

11. Demonstrate ability to play an intermediate level march in all breve, m.m.= 128.

12. Demonstrate ability to play in a quick tempo a melody in $^{6}/8$ meter, two pulses per measure.

13. Demonstrate ability to play a simple trill.

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ELEMENTARY ENSEMBLE (WOODWINDS, BRASS, PERCUSSION, STRINGS)

The elementary ensemble will:

1. Play multipart compositions reflecting awareness of group intonation, balance of parts and dynamics after intensive instruction.

2. Respond to the conductor and demonstrate awareness of rehearsal decorum.

ELEMENTARY AREA BAND/ORCHESTRA

The area band/orchestra will:

1. Maintain a balanced instrumentation.

2. Demonstrate awareness of tonal blend, section and group intonation, balance of parts and dynamics after instruction.

3. Respond, after drill, to the conductor's direction as indicated in nuances, styles and tempo changes as are found in easy music.

4. Demonstrate awareness of the decorum expected of members during rehearsal and performance.

5. Limit performance to appearances before parents and peer groups with the exception of activities sponsored by the state music associations VMEA and VBODA.

TRAINING BAND/S -(INTERMEDIATE SCHOOL)

The training band will:

1. Demonstrate an awareness of ensemble intonation within the limited ranges and dynamic levels achievable by the ensemble and become aware of the intonation problems of the instrument.

2. Play without evidence of strain the technical demands of the music while demonstrating a continuous development of technical proficiencies.

3. Demonstrate an acceptable balance and blend within sections and between sections within the limited ranges and dynamic levels by the ensemble while working for the continuous development of proficiency levels.

4. Respond to direction with limited instruction and guidance.

5. Demonstrate easily identified styles and nuances following intensified rehearsal.

6. Establish an instrumentation which facilitates ensemble performance.

7. Play literature which is within the capabilities of the ensemble, and which will provide motivational variety.

8. Develop an awareness within the total ensemble of the relationship between instrument maintenance and learning capabilities.

9. Limit performances to appearances before peer groups and parents.

TRAINING BAND/S (HIGH SCHOOL)

The training band will:

1. Demonstrate an awareness of ensemble intonation within the limited ranges and dynamic levels of the instruments and be aware of the intonation problems of the instrument.

2. Play without evidence of strain the technical demands of the music while demonstrating a continuous development of technical proficiency.

3. Demonstrate an acceptable balance and blend within sections and between sections within the limited ranges and dynamic levels achievable by the ensembles while working for the continuous development of proficiency levels.

4. Demonstrate the ability to respond to direction without prior instruction.

5. Demonstrate easily identified styles following intensified rehearsal and instruction.

6. Demonstrate those nuances required by easy music after intensified rehearsal.

7. Demonstrate an awareness of the decorum expected of all participating members during rehearsals and performances.

8. Establish an instrumentation which facilitates ensemble performance.

9. Play literature within the capabilities of the ensemble that will develop a continueing advancement to higher proficiency levels.

10. Develop an awareness, within the total ensemble,of the relationship between instrument maintenance and learning capabilities.

11. Limit performances to appearances before peer groups and parents.

CONCERT BAND (INTERMEDIATE)

The concert band will:

1. Perform with minimal discrepancies in intonation within the normal ranges and dynamic levels realistically achievable by the ensemble.

2. Perform with technical fluency music which requires moderate techniques and which will demonstrate continuous development of proficiency levels.

3. Perform with tonal balance and blend in all sections in normal playing registers and dynamic levels.

4. Perform with free response to direction from conductor.

5. Perform stylistic variances following intensified rehearsal.

6. Perform required nuances following intensified rehearsal .

7. Reflect a high level of individual and group decorum.

8. Maintain an instrumentation without extreme variances between sections.

9. Perform a variety of literature which will develop an instructionally sound program and demonstrate continuing advancement to higher proficiency.

10. Maintain a consistently high level of instrument and music mainance.
11. Participate actively in those activities sponsored by the state music associations, VMEA, VBODA.

Concert Band (high school)

The concert band will:

1. Develop an awareness of the relationship of whole and half steps according to their relationship in the scales, and the necessity of raising or lowering the pitches to improve intonation within the ensemble.

2. Perform with technical fluency music which requires moderate to advanced techniques of the solo instruments but less technical demands of the harmony and accompaniment instruments.

3. Perform with tonal balance and blend in all sections in normal playing registers and dynamics while demonstrating continuous advancement in proficiency levels.

4. Perform with free response to direction from the conductor.

5. Perform stylistic variances following limited guidance and instruction.

6. Perform required nuances following limited guidance and instruction.

7. Reflect the highest level of individual and group decorum at all times.

8. Maintain an instrumentation without extreme variances between sections.

9. Perform a variety of literature which will develop an instructionally sound program and demonstrate continuing advancement to higher proficiency.

10. Maintain a consistently high level of instrument, music, and uniform maintenance.

11. Assist the symphonic band in representing the school when reasonable and appropriate.

12. Assist the symphonic band in being a service organization to the school when reasonable and appropriate, always maintaining a balance which places top priority upon the instructional program.

13. Participate in those activities sponsored by the state music associations, VMEA, VBODA when reasonable and appropriate.

SYMPHONIC BAND

The symphonic band will:

1. Perform with minimal discrepancies in intonation in all registers and dynamic levels.

2. Perform with technical fluency music which requires advanced techniques from all instruments.

3. Perform with tonal balance and blend in all sections, in all registers and dynamic levels, and at all grade levels of music.

4. Perform with free response to direction from the conductor.

5. Perform at sight stylistic variances in all types of music.

6. Perform at sight required nuances in all types of music.

7. Reflect the highest level of individual and group decorum at all times.

8. Maintain a balanced instrumentation.

9. Perform a balanced repertoire of standard literature representative of all music eras, forms and media.

10. Maintain a consistently high level of instrument, music, and uniform maintenance.

11. Be the representative performing band for the school.

12. Perform as a service organization to the school and community, always maintaining a balance which places top priority upon the instructional program.

13. Participate in those activities sponsored by the state music associations, VMEA, VBODA.

00060

SYMPHONY ORCHESTRA (HIGH SCHOOL

The symphony orchestra will:

1. Perform with minimal discrepancies in intonation and in all dynamic levels in positions up to the fifth position.
2. Perform with technical fluency music which requires advanced technique from all instruments.
3. Perform with tonal balance, blend and in all dynamic levels in all position up to the 5th position.
4. Perform with free response to direction from conductor.
5. Perform at sight stylistic variances.
6. Perform at sight required nuances.
7. Reflect the highest level of individual and group decorum at all times.
8. Maintain a balanced instrumentation.
9. Perform a balanced repertoire of standard literature representative of all music eras, forms and media.
10. Maintain a consistently high level of instrument and music maintenance.
11. Be the representative performing orchestra for the school.
12. Perform as a service organization to the school and community, always maintaining a balance which places top priority upon the instructional program.
13. Participate actively in those activities sponsored by the state music associations, VMEA, VBODA.

TRAINING ORCHESTRA (HIGH SCHOOL

The training orchestra will:

1. Perform in such a manner as to demonstrate an awareness of ensemble intonation, blend and balance in the limited positions and dynamic levels achievable by the ensemble.
2. Perform without evidence of strain the technical demands of the music.
3. Respond to direction without previous instruction.
4. Execute bowing styles correctly in the appropriate part of the bow after instruction and drill.
5. Perform nuances required by easy music after instruction and drill.
6. Demonstrate awareness of decorum expected of all members during

rehearsals and performances.

7. Establish an instrumentation which lends itself to ensemble performance.

8. Play literature selected to insure continuous skill development as well as provide motivational variety.

9. Develop an awareness of the relationship of individual instrument maintenance to performance of the group.

10. Limit performances to appearances before peer groups and parents.

CONCERT ORCHESTRA (INTERMEDIATE)

The Concert Orchestra will:

1. Perform with minimal discrepancies in intonation and at moderate dynamic levels in position up to the 3rd position for violin and violas and up to the 4th position for cellos and basses.

2. Execute bowing styles, fluently , in the appropriate part of the bow after minimal instruction.

3. Perform with tonal balance and blend at moderate dynamic levels in positions up to 3rd position for violins and violas and up to 4th position for cellos

4. Perform with free response to conductor after minimal instruction.

5. Perform stylistic variances following limited guidance and instruction.

6. Perform required nuances following limited guidance and instruction.

7. Reflect a high level of individual and group decorum.

8. Maintain an instrumentation without extreme variances between sections.

9. Perform a variety of literature which will ensure an instructionally sound program.

10. Maintain a consistently high level of instrument and music maintenance.

11. Participate actively in those activities sponsored by the state music associations, VMEA, VBODA.

TRAINING ORCHESTRA (INTERMEDIATE

The training orchestra will:

1. Play as an ensemble demonstrating awareness of ensemble intonation, tonal blend, dynamic levels and balance of parts after instruction.

2. Execute bowing styles correctly in the appropriate part of the bow after instruction and intensive drill.

3. Follow the conductor without previous instruction.

4. Perform nuances required by easy music after intensive instruction and rehearsal.

5. Develop an awareness of the decorum expected of all participating members.

6. Establish an instrumentation which facilitates ensemble performance.

7. Play literature selected to insure continuous development of skills as well as to provide motivational variety.

8. Develop an awareness of the relationship between instrument maintenance and quality of sound produced.

9. Limit performances to appearances before peer group and parents.

LARGE AND SMALL ENSEMBLES (HIGH SCHOOL)

The ensemble will:

1. Perform literature which broadens its knowledge of style, harmonic architecture, instrumentation and history.

2. Perform and rehearse without a conductor after guidance from the instructor.

3. Develop the ability to discern at which point the music demands leadership from any given part and react accordingly.

4. Reflect an awareness of the decorum appropriate for rehearsal and performance.

5. Perform with technical fluency, minimal discrepancies in intonation, tonal balance and blend, appropriate style, dynamics and nuances required by the literature.

LARGE AND SMALL ENSEMBLES (INTERMEDIATE)

The ensemble will:

1. Play literature which broadens its knowledge of style, harmonic architecture, instrumentation and history within the technical capabilities of the group.

2. Develop the ability to perform and rehearse without a conductor after instruction.

3. Develop an awareness of the interplay of parts.

4. Develop an awareness of the decorum expected during rehearsals and performance.

5. Play without evidence of strain the technical and stylistic demands of the music after instruction.

JAZZ LAB (HIGH SCHOOL)

The jazz lab will:

1. Demonstrate the ability to perform all music techniques as defined in proficiency level IV.

2. Demonstrate the ability to interpret all basic jazz styles; i.e., dixieland, swing, jazz, contemporary jazz and jazz-rock.

3. Demonstrate the ability to improvise on a given melody.

4. Demonstrate the ability to improvise on a given chord progression.

5. Identify at least 25 of the most common musical terms relating to the jazz-lab field.

6. Demonstrate the ability to perform all basic Latin American rhythms; i.e., rumba, samba, tango, etc.

7. Perform at the discretion of the instructor.

Proficiency Levels - Band

Level I - Woodwinds

A. Tone Production

1. Demonstrate the ability to produce an acceptable tone quality on a sustained tone throughout the required range of the instrument.
2. Demonstrate correct posture for playing while seated.
3. Demonstrate the ability to use an acceptable embouchure while playing in required registers.

B. Fundamentals of Technique

1. Produce an acceptable tone for the prescribed range of the instrument as listed below:
   a. Clarinet - E, 4th space below staff to C, second line above staff.
   b. Saxophone - C, 1st line below staff to D, 3rd space above staff.
   c. Oboe - C, 1st line below staff to C, 2nd line above staff.
   d. Bassoon - D, 2nd space below staff to Eb, 2nd line above staff.
   e. Flute - C, 1st line below staff to F, 4th space above staff.
2. Demonstrate the ability to sustain a tone in the middle of the prescribed range for 15 seconds (flute, 10 seconds).
3. Demonstrate the correct breathing while playing a simple melody.
4. Demonstrate the ability to play slurred diatonic passages correctly.
   a. 2 note b. 3 note c. 4 note

5. Demonstrate the ability to play from memory the following concert scales ascending and descending one octave (in extended form, if necessary) at a moderate tempo:* (in half notes)

   a. C
   b. F
   c. Bb
   d. Eb
   e. Chromatic scale (Bb to Bb)

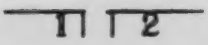
6. Demonstrate the ability to sightread and play a simple duet in a moderate tempo* with teacher or student.
7. Demonstrate the correct way to hold the instrument.
8. Demonstrate the ability to produce:
   a. correctly tongued attack.
   b. correct release without using the tongue or closing the throat.
9. Demonstrate the ability to tune the instrument within acceptable limits to a given pitch.
10. Demonstrate the ability to follow accurately while playing conducting patterns of 2, 3, 4, and 6 beat measures in a moderate tempo.*

C. Music Fundamentals

1. Demonstrate the ability to count aloud and play accurately simple rhythms and melodies containing whole, half, dotted half, quarter, dotted quarter, and eight notes and whole, half, quarter, and eighth rests in a moderate tempo.*
2. Demonstrate the ability to recognize and call by name all notes in the Level I playing range of the instrument.
3. Demonstrate the ability to perform simple exercises or melodies with the half note, quarter note, and eighth note as the beat unit.

* Moderate tempo: M.M. ♩ = 72-92

4. Demonstrate the ability to recognize and use correctly in performance, common signs of music such as:

a.
b.
c.
d. 
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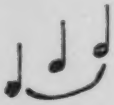
s. 
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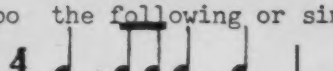
5. Demonstrate the ability to count aloud and play at a moderate tempo the following or similar common rhythm patterns:

a. 
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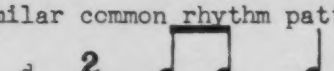
d. 
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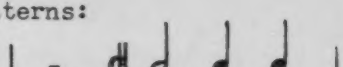
g. 
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6. Demonstrate the ability to recognize aurally, the difference in sound between major and minor tonalities, in Level I literature.

7. Demonstrate the ability to incorporate in performance the following music terminology:

a. accelerando (accel)
b. allegro (allo)
c. andante
d. forte (f)
e. a tempo
f. diminuendo (dim)
g. crescendo (cresc)
h. piano (p)
i moderato
j. ritard (rit)
k. adagio
l. legato

8. Demonstrate the ability to recognize and name the following (concert) major key signatures:

   a. one flat (F)
   b. two flats (Bb)
   c. three flats (Eb)
   d. no sharps or flats (C)

9. Demonstrate the ability to distinguish between half steps and whole steps both visually and aurally.

10. Demonstrate the ability to write a major scale on Concert C, Bb, Eb, and F. (Teachers will provide transposition for students)

11. Demonstrate the ability to recognize visually (without reference to tonality) the intervals, unison, 3rd, 5th, and octave.

12. Demonstrate the ability to recognize conducting patterns in 2, 3, 4, and 6 beat measures.

D. Repertoire

1. Demonstrate the ability to play a simple accompanied solo.
2. Demonstrate the ability to play ten simple songbook melodies.
3. Demonstrate the ability to play an assigned part in a full band ensemble.

E. Care of Equipment

1. Demonstrate proper technique of assembling, disassembling and storage of instrument.
2. Demonstrate proper technique of cleaning mouthpiece and instrument.
3. Demonstrate proper technique of placing reed on mouthpiece and removing it for storage.

Level II - Woodwinds

The student should be able to:

A. Tone production

1. Demonstrate the ability to produce an acceptable tone quality on a sustained tone throughout the required range of the instrument.
2. Demonstrate correct posture for playing while seated.
3. Demonstrate the ability to use an acceptable embouchure while playing, in required registers.

B. Music Technique

1. Demonstrate the ability to play from memory the C, F, Bb, Eb, Ab, Db, and G concert major scales and the Bb to Bb chromatic scale one octave ascending and descending; tongued or slurred; quarter notes MM ♩ = 60
2. Demonstrate the ability to tune the instrument to the concert pitches A, Bb, and F.
3. Demonstrate ability to sightread several selected exercises or pieces at Level II in a moderate tempo.
4. Demonstrate the ability to play a simple syncopated melody in a moderate tempo.
5. Demonstrate the ability to play from memory tonic arpeggios for the concert keys of C, F, Bb, and Eb major.
6. Demonstrate the ability to single tongue on a selected pitch sixteenth notes at MM ♩ = 88
7. Demonstrate the ability to play at sight a melody in 6/8 meter, two beats per measure.
8. Demonstrate the ability to play a level two march in alla breve, MM 𝅗𝅥 = 128

00069

9. Demonstrate the ability to produce an acceptable tone for the prescribed range of the instrument as listed below:

   a. Flute - C, 1st line below staff to G, 4th line above staff.

   b. Oboe - B, 2nd space below staff to C, 2nd line above staff.

   c. Bassoon - Bb, 3rd space below staff to F, 3rd space above staff.

   d. Clarinet - E, 4th space below staff to D, 3rd space above staff.

   e. Saxophone - Bb, 2nd space below staff to F, 4th space above staff.

10. Demonstrate the ability to play a simple trill.

11. Demonstrate the knowledge of at least two alternate fingerings.

C. Music Fundamentals

1. Demonstrate the ability to write and count aloud eight measures each of 4/4, 3/4, 2/4, 3/8, 6/8, C, ¢, using whole, half, dotted half, quarter, eighth, and sixteenth notes and whole, half, quarter, eighth, and sixteenth rests, no two measures alike.

2. Demonstrate the ability to count correctly aloud any melody or exercise in a second level method book.

3. Demonstrate the ability to recognize and name the following additional concert major key signatures:

   a. four flats (Ab) b. five flats (Db) c. one sharp (G)

4. Demonstrate the ability to pass a written examination containing at least 25 of the most common musical terms used in your method books, solo, ensemble, and full band literature.

5. Demonstrate the ability to write the d, a, g, and c minor scales (harmonic form).

6. Demonstrate the ability to name the notes of the Tonic Arpeggio of the concert major keys of C, F, Bb, Eb, A, Db, and G.

D. Repertoire

1. Demonstrate the ability to play one level II accompanied solo.

2. Demonstrate the ability to play ten level II songbook melodies.

3. Demonstrate the ability to perform an assigned part (band or ensemble) of an Alla Breve ¢ march MM 𝅗𝅥 = 128, and a 6/8 march, tempo MM ♩. = 128

4. Demonstrate the ability to perform an assigned part in a small or full band ensemble at the grade II level.

E. Care of Equipment

1. Demonstrate proper technique of assembling, disassembling and storage of instrument.

2. Demonstrate proper technique of cleaning mouthpiece and instrument.

3. Demonstrate proper technique of placing reed on mouthpiece and removing it for storage.

LEVEL III - WOODWINDS

The student should be able to:

A. Tone Production

1. Demonstrate the ability to produce an acceptable tone quality on sustained tone throughout the required range of the instrument.

2. Demonstrate correct posture for playing while seated.

3. Demonstrate the ability to use an acceptable embouchure while playing, in required registers.

B. Music Technique

1. Demonstrate the ability to play from memory the concert major scales C, F, Bb, Eb, Ab, Db, Gb, G, and D two octaves (except where prohibited by limited range of saxophones and oboes), ascending and descending, in eighth notes

   MM ♩ = 72,

   using following articulations: slurring, tonguing, and combinations of these.

2. Demonstrate the ability to play from memory the tonic arpeggios for the major keys listed in B-1, -same range, tempo, and articulations.

3. Demonstrate the ability to play from memory the relative minor (harmonic forms) scales of the major keys listed in B-1, -same range, tempo, and articulation.

4. Demonstrate the ability to play from memory the chromatic scale for the complete prescribed range of instrument (see B-9- same tempo and articulations as B-1.

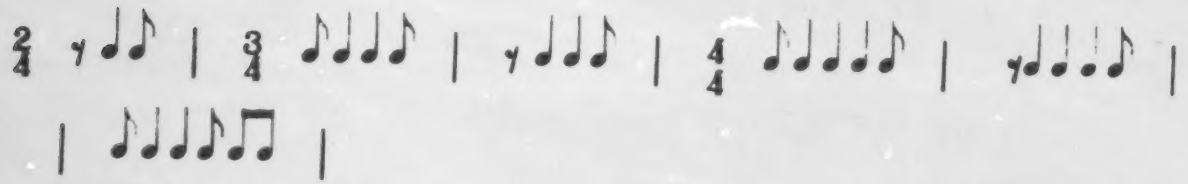
5. Demonstrate the ability to single-tongue on a selected pitch sixteenth notes

   MM ♩ = 96.

6. Demonstrate the ability to play a Level III march in alla breve

   MM 𝅗𝅥 = 128.

7. Demonstrate the ability to play a Grade III syncopated melody or exercise, at a moderate tempo; containing such rhythm patters as:



8. Demonstrate the ability to sightread several selected Level III exercises or pieces in a moderate tempo. Material should include following meters: Alla Breve, 6/8 (both slow and fast) 2/4, 4/4, and 3/4 (both "in three" and "in one").

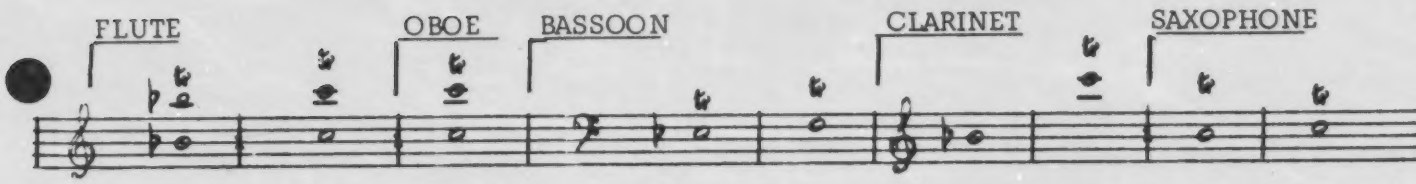
9. Demonstrate the ability to produce an acceptable tone for the prescribed range of the instrument, as listed below:

   a. FLUTE: C 1st line below staff to Bb 5th line above.
   b. OBOE: Bb 2nd space below staff to D 3rd space above.
   c. BASSOON: Bb 3rd space below staff to Bb 4th line above.
   d. CLARINET: E 4th space below staff to G 4th line above.
   e. SAXOPHONE: Bb 2nd space below staff to F fourth space above.

10. Demonstrate the ability to tune instrument to concert pitches of A, Bb, F.

11. Demonstrate the ability to play the following embellishments:

    a. Short grace note(s)
    b. Trills which require the use of special fingerings, as follows:



12. Demonstrate knowledge of six alternate fingerings.

13. Demonstrate the correct way to hold instrument while at rest and while playing.

C. Music Fundamentals

1. Demonstrate the ability to write and count aloud eight measures each of 4/4, 3/4, 2/4, 3/8, 6/8, 9/3, and 3/2, using whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth and sixteenth notes, and whole, half, quarter, eighth, dotted eighth, and sixteenth rests - no two measures alike.

2. Demonstrate the ability to count correctly aloud any melody or exercise in a Level III method book.

3. Demonstrate the ability to recognize and name the following additional concert major key signatures: 6 flats (Gb), 2 sharps (d), 3 sharps (A), 4 sharps (E), and 5 sharps (B).

4. Demonstrate the ability to pass a written examination containing at least 35 of the most common musical terms used in your method books, solo, ensemble, and full band literature.

5. Demonstrate the ability to write the d, a, g, c, f, Bb, e, and b concert minor (harmonic form) scales.

6. Demonstrate the ability to count aloud and clap the rhythm of an exercise or passage found in Grade III level music. The passage should contain more intricate syncopated rhythms, as indicated under B-7.

7. Demonstrate the ability to name the notes of the tonic arpeggios of the concert major keys of C, F, Bb, Eb, Ab, Db, Gb, G, and D.

8. Demonstrate the ability to recognize visually and aurally all intervals from the tonic to each of the other degrees of the major scale (M2, M3, P4, P5, M6, M7, and P8).

9. Demonstrate the ability to transpose any given concert pitch for your instrument.

D. Repertoire

1. Demonstrate the ability to play one Level III accompanied solo (i. e., with full band, like instrument class, piano, other available combinations of instruments, or pre-recorded sources.

2. Demonstrate the ability to play 10 Level III method book melodies.

3. Demonstrate the ability to perform an assigned part in a small or full band ensemble at the Grade III Level.

E. Care of Equipment

1. Demonstrate the proper technique of assembling, disassembling and storage of instrument.

2. Demonstrate proper technique of cleaning moughpiece and instrument.

3. Demonstrate proper technique of placing reed on mouthpiece and removing it for storage.

LEVEL IV - WOODWINDS

The student should be able to:

A. Tone Production

1. Demonstrate the ability to produce an acc ptable tone quality on a sustained tone througout the required range of the instrument.

2. Demonstrate the correct posture for playing while seated.

3. Demonstrate the ability to use an acceptable embouchure while playing in required registers.

B. Music Technique

1. Demonstrate the ability to play from memory the concert major scales C, F, Bb, Eb, Ab, Db, Gb, G;D, A, E, & B two octaves (Exceptions: Clarinets - three octaves where prescribed range permits. Oboe and Saxophone - only one octave where range does not permit two ascending, and descending, in eighth notes MM ♩ = 72 using following articulations: slurring, tonguing (both staccato & legato), and combinations of these.

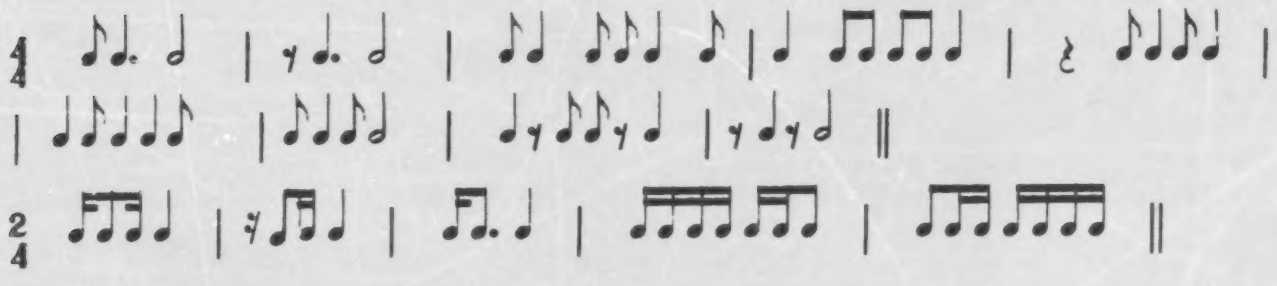
2. Demonstrate the ability to play from memory the tonic arpeggios for the major keys listed in B-1, same range, tempo, and articulations.

3. Demonstrate the ability to play from memory the relative minor (melodic form) scales of the following concert major keys: F, C, Eb, & Bb, - same range tempo, and articulations as in B-1.

4. Demonstrate the ability to play from memory the chromatic scale for the complete prescribed range of instrument (see B-8).

5. Demonstrate the ability to single-tongue on a selected pitch sixteenth notes MM ♩ = 104

6. Demonstrate the ability to play a syncopated melody or exercise at a moderate tempo, containing such rhythm patterns as:



*Moderate tempo MM ♩ = 72-92

7. Demonstrate the ability to sightread several selected Level IV exercises or pieces in a moderate tempo. Material should include some combined meter of 5/4, 7/4, 5/8, & 7/8.

8. Demonstrate the ability to produca an acceptable tone for the prescribed range of the instrument, as listed below:

   FLUTE: C 1st line below staff to C 6th space above

   OBOE: Bb 2nd space below staff to F 4th space above

   BASSOON: Bb 3rd space below staff to Bb 3rd line treble clef (or 2nd line above tenor clef)

   CLARINET: E 4th space below staff to G 4th line above staff

   SAXOPHONE: Bb 2nd space below staff to F 4th space above

9. Demonstrate the ability to tune instrument to any given pitch.

10. Demonstrate the ability to play the following embellishments:

    a. Turn or grupetto

    b. Mordant

    c. Any trills requiring special fingerings, as found in Level IV method books.

11. Demonstrate the ability to use all alternate fingerings presented in Level IV method books.

12. Demonstrate the correct way to hold instrument while at rest and while playing.

C. Music Fundamentals

1. Demonstrate the ability to write and count aloud eight measures each of the following time signatures: 12/8, 4/2, 5/4, 7/8, & 5/8, using every kind of note and rest, whole through with and without dots, no two measures alike.

2. Demonstrate ability to count aloud correctly any melody or exercise in a Level IV method bood.

3. Demonstrate the ability to recognize and name all major key signatures from "C" through 7 sharps and 7 flats.

4. Demonstrate the ability to write the following concert minor (harmonic form) scales: D, A, G, C, F, Bb, E, B, F# & G#.

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5. Demonstrate the ability to pass a written examination containing at least 50 of the most common musical terms used in your method books, solo, ensemble, and band literature.

6. Demonstrate the ability to count aloud and clap the rhythm of an exercise or passage found in Level IV music. The passage should contain more intricate syncopation thythms, as indicated under B-6.

7. Demonstrate the ability to name the notes of the tonic arpeggios of the concert major keys of Cl F, Bb, Eb, Ab, Db, Gb, G, D, A, E, & B.

8. Demonstrate the ability to recognize visually and aurally all intervals from the tonic to each of the other degrees of the major scale (M2, M3, P4, P5, M6, M7, P8). Also make alterations to include m2, m3, and m7.

9. Demonstrate the ability to transpose any given concert pitch for your instrument.

D. Repertoire

1. Demonstrate the ability to play one Level IV accompanied solo (i. e., with full band, like instrument class, piano, other available combinations of instruments, or pre-recorded sources.

2. Demonstrate the ability to play 10 Level IV method book melodies.

3. Demonstrate the ability to perform an assigned part in a small or full band ensemble at the Level IV.

E. Care of Equipment

1. Demonstrate the proper technique of assembling, disassembling and storing instrument.

2. Demonstrate proper technique of cleaning mouthpiece and instrument.

3. Demonstrate proper technique of placing reed on mouthpiece and removing it for storage.

Instrumental Music
Section B
September 3, 1974

Level I - Brass

The student should be able to:

A. Tone Production

1. Demonstrate the ability to produce an acceptable tone quality on a sustained note throughout the required range of the instrument.
2. Demonstrate correct posture for playing while seated.
3. Demonstrate the correct way to hold the instrument while at rest and while playing.
4. Demonstrate the ability to use an acceptable embouchure while playing in required registers.

B. Fundamentals of Technique

1. Produce an acceptable tone for the prescribed range of the instrument, as listed below:
   a. Cornet or trumpet - Bb, 2nd space below staff to 4th line D.
   b. Baritone 𝄢 and trombone - bottom space Ab to C, one line above staff.
   c. French horn - F, 3rd line below staff to C, 3rd space.
   d. Tuba - Ab, 3rd line below staff to C, 2nd space.
2. Demonstrate the ability to sustain a tone in the middle of the prescribed range for 15 seconds (tuba, 10 seconds).
3. Demonstrate correct breathing while playing a simple melody.
4. Demonstrate the ability to play slurred diatonic passages correctly.
   a. 2 note b. 3 note c. 4 note
5. Demonstrate the ability to play from memory the following concert scales, ascending and descending, one octave (in extended form, if necessary), at a moderate tempo* (in half notes):
   a. C b. F c. Bb d. Eb e. Chromatic Scale (Bb - Bb)

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6. Demonstrate the ability to sightread and play a simple duet, in a moderate tempo, with the teacher or another student.
7. Demonstrate the correct way to hold the instrument.
8. Demonstrate the ability to produce a:
   a. correctly tongued attack.
   b. correct release without using the tongue or closing the throat.
9. Demonstrate the ability to tune the instrument within acceptable limits to a given pitch.
10. Demonstrate the ability to follow accurately, while playing, conducting patterns of 2, 3, 4, and 6 beat measures in a moderate tempo.
11. Demonstrate the ability to perform with moderate facility lip slurs from concert Bb down a perfect 4th to F and back up to the Bb. This pattern to be executed descending chromatically through the six fingering combinations or five additional slide positions.

C. Music Fundamentals

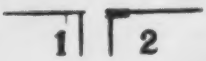
1. Demonstrate the ability to count aloud and play accurately simple rhythms and melodies containing whole, half, dotted half, quarter, dotted quarter, and eighth notes and whole, half, quarter and eight rests in a moderate tempo.
2. Demonstrate the ability to recognize and call by name all notes in the Level I playing range of the instrument.
3. Demonstrate the ability to perform simple exercises or melodies, with the half note, quarter note and eighth note as the beat unit.
4. Demonstrate the ability to recognize and use correctly in performance, common signs of music such as:

4. Continued:

a.

b

c.

d. 

e

f.

g.

h.

i.

j

k.

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n. D. S. al fine

o. D. C. al fine

p.

q.

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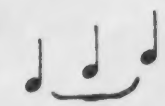
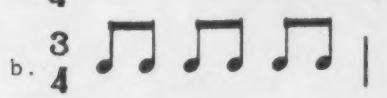
s. 

t.

5. Demonstrate the ability to count aloud and play at a moderate tempo the following or similar common rhythm patterns:

a.

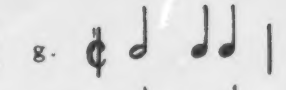
b. 

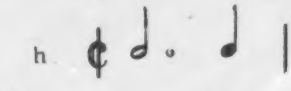
c.

d.

e.

f.

g. 

h 

6. Demonstrate the ability to recognize aurally, the difference in sound between major and minor tonalities, in Level I literature.

7. Demonstrate the ability to incorporate, in performance, the following musical terminology:

a. accelerando (accel.)

b. allegro (allo.)

c. andante

d. forte (f)

e. a tempo

f. diminuendo (dim.)

g. crescendo (cresc.)

h. piano (p)

i. moderato

j. ritardando (rit.)

k. adagio

l. legato

8. Demonstrate the ability to recognize and name the following (concert) major key signatures:

   a. one flat (F)
   b. two flats (Bb)
   c. three flate (Eb)
   d. no sharps or flats (C)

9. Demonstrate the ability to recognize whole and half steps, both visually and aurally.

10. Demonstrate the ability to write a major scale on concert C, Bb, Eb, F. (Teachers will supply the transposition for the student.)

11. Demonstrate the ability to recognize visually (without reference to tonality) the intervals, unison, 3rd, 5th, and octave.

12. Demonstrate the ability to recognize conducting patterns in 2, 3, 4, and 6 beat measures.

D. Repertoire

1. Demonstrate the ability to play a simple accompained solo.
2. Demonstrate the ability to play 10 simple songbook melodies.
3. Demonstrate the ability to play an assigned part in a full band ensemble.

E. Care of Equipment

1. Demonstrate proper technique of assembling, disassembling, and storage of instrument.
2. Demonstrate proper technique of lubricating valves/ or slide, valve and tuning slides.
3. Demonstrate proper technique of cleaning mouthpiece and instrument.

Level II - Brass

The student should be able to:

A. Tone Production

1. Demonstrate the ability to produce an acceptable tone quality on a sustained note throughout the required range of the instrument.
2. Demonstrate correct posture for playing while seated.
3. Demonstrate the ability to use an acceptable embouchure while playing in required registers.

B. Music Technique

1. Demonstrate the ability to play from memory the C, F, Bb, Eb, Ab, Db, and G (concert) major scales and the Bb-Bb chromatic scale one octave, ascending and descending, tongued or slurred in half notes at: MM ♩ = 60
2. Demonstrate the ability to sightread several selected exercises or pieces at level II in a moderate tempo.
3. Demonstrate the ability to tune the instrument to the concert pitches of A, Bb, and F.
4. Demonstrate the ability to play a simple syncopated melody in a moderate tempo.
5. Demonstrate the ability to play from memory tonic arpeggios for the concert keys of C, F, Bb, and Eb, Major.
6. Demonstrate the ability to single tongue on a selected pitch sixteenth notes at MM ♩ = 88.
7. Demonstrate the ability to play, at sight, a melody in 6/8 meter, two beats per measure.
8. Demonstrate the ability to play a level II marsh in alla breve MM 𝅗𝅥 = 128.

00082

9. Demonstrate the ability to produce an acceptable tone for the prescribed range of the instrument as listed below:
   a. Cornet, Trumpet - Low G to F, fourth line.
   b. Horn - Low C (2nd space B. C.) to Eb (4th space).
   c. Trombone, Baritone, B. C. - Low F to Eb.
   d. Tuba - Low Ab to Eb.
10. Demonstrate the ability to play a simple trill.
11. Demonstrate the ability to perform with moderate facility the following 5-note lip slur pattern; concert Bb, down a perfect 4th to F, back up to Bb, up a 3rd to D and back to Bb. This pattern to be executed descending chromatically through the six fingering combinations or five additional slide positions.
12. Demonstrate knowledge of at least two alternate fingerings or slide positions (trombone).

C. Music Fundamentals

1. Demonstrate the ability to write and count aloud eight measures each of 4/4, 3/4, 2/4, 3/8, 6/8, ¢, using whole, half, dotted half, quarter, eighth, and sixteenth notes and whole, half, quarter, eighth, and sixteenth rests, no two measures alike.
2. Demonstrate the ability to count correctly aloud any melody or exercise in a second level method book.
3. Demonstrate the ability to recognize and name the following additional concert major key signatures:
   a. four flats (Ab) b. five flats (Db) c. one sharp (G)
4. Demonstrate the ability to pass a written examination containing at least 25 of the most common musical terms used in method books, solo, ensemble, and full band literature.

00083

5. Demonstrate ability to write the d, a, g, and c minor scals (harmonic form).

6. Demonstrate the ability to count aloud and clap a simple syncopated melody.

7. Demonstrate the ability to name the notes of the tonic arpeggio of the (concert) major keys of C, F, Bb, Ab, Db, and G.

D. Repertoire

1. Demonstrate the ability to play one level II accompanied solo (i.e., with full band, like instrument class, piano, other available combinations of instruments, or pre-recorded sources).

2. Demonstrate the ability to play ten level II songbook melodies.

3. Demonstrate the ability to perform an assigned part (band or ensemble) of an alla breve ¢ (MM ♩ = 128) march and a 6/8 march tempo MM ♩. = 128.

4. Demonstrate the ability to perform an assigned part in a small or full band ensemble at the grade II level.

E. Care of Equipment

1. Demonstrate the proper technique of assembling, disassembling, and storage of instrument.

2. Demonstrate proper technique of lubricating valves or slide, valve and tuning slides.

3. Demonstrate proper technique of cleaning mouthpiece and instrument.

LEVEL III - BRASS

The student should be able to:

A. Tone Production

1. Demonstrate the ability to produce an acceptable tone quality on a sustained note throughout the required range of the instrument.

2. Demonstrate correct posture for playing while seated.

3. Demonstrate the ability to use an acceptable embouchure while playing, in required registers.

B. Music Technique

1. Demonstrate the ability to play from memory the concert major scales of C, F, Bb, Eb, Ab, Db, Gb, G and D, two octaves where possible, in eighth notes MM - 60, using the following articulations: Slurring, tonguing (both staccato and legato) and combinations of these.

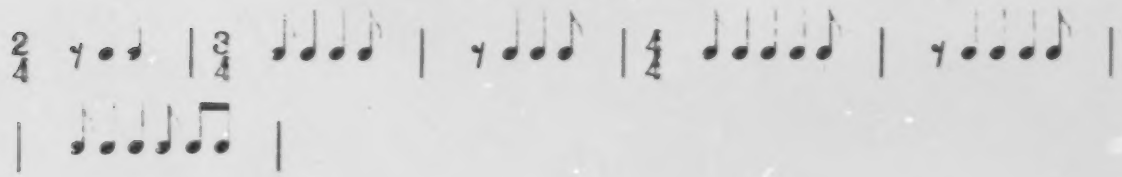
2. Demonstrate the ability to play from memory the tonic arpeggios for the major keys listed in B-1, same range, tempo and articulations.

3. Demonstrate the ability to play from memory the relative minor (harmonic form) scales of the major keys listed in B-1, same range, tempo and articulations.

4. Demonstrate the ability to play from memory the chromatic scale for two octaves from concert F to F, in eighth notes, MM =60.

5. Demonstrate the ability to triple tongue on a selected pitch at MM 88.

6. Demonstrate the ability to play a Grade III syncopated melody or exercise at a moderate tempo, containing such rhythm patterns as:



7. Demonstrate the ability to sightread selected Level III exercises or pieces in a moderate tempo. Material should include some alla breve, 6/8 (both slow and fast), 2/4, 4/4, and 3/4 (in "three" and "in one").

00085

8. Demonstrate the ability to produce an acceptable tone for the prescribed range of the instrument as listed below:

   a. Cornet and Trumpet - low F sharp to A, above staff.

   b. F Horn - Low C, to G, top of staff,

   c. Trombone and Baritone: B.C. - Low F to G, third line above bass clef.

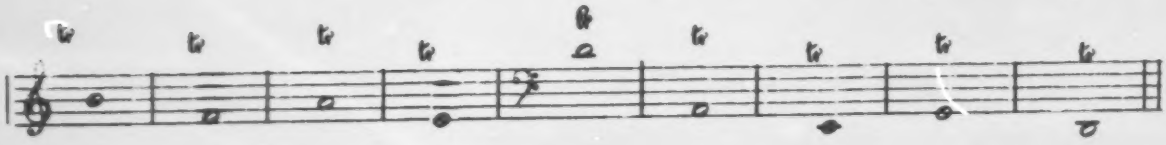
   d. Tuba - Low F to G, fourth space.

9. Demonstrate the ability to tune the instrument to the concert pitches of A, B flat and F.

10. Demonstrate the ability to play the following embellishments:

    a. Short grace notes before the main note

    b. Trills as indicated below:



11. Demonstrate the ability to perform with moderate facility, the following lip slur pattern: Concert Bb, down to the fifth (F), back up to the root (Bb), up to the third (D), up to the fifth (F), down to the third (D), and back to the starting root (Bb). This pattern to be executed descending chromatically through the six fingering combinations or five additional slide positions.

12. Demonstrate the knowledge of at least six alternate fingerings and/or six alternate positions.

13. Demonstrate the correct way to hold the instrument while at rest and while playing.

C. Music Fundamentals

1. Demonstrate the ability to write and count aloud eight measures each of 4/4, 3/4, 2/4, 3/8, 6/8, 9/8, and 3/2, using whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth and sixteenth rests no two measures alike.
2. Demonstrate the ability to count aloud correctly any melody or exercise in a level three method book.
3. Demonstrate the ability to recognize and name the following additional concert major key signatures:

   a. 6 flats (Gb) b. 2 sharps (D) c. 3 sharps (A) d. 4 sharps (E)
   e. 5 sharps (B)

4. Demonstrate the ability to pass a written examination containing at least 35 of the most common musical terms used in the method book. solo, ensemble and full band literature.
5. Demonstrate the ability to write the d, a, g, c, f, Bb, e, and b concert minor scales (harmonic form).
6. Demonstrate the ability to count aloud and clap the rhythm of an exercise or passage found in Grade III level music. The passage should contain more intricate syncopation rhythms as indicated under B-6.
7. Demonstrate the ability to name the notes of the tonic arpeggios of the concert major keys of C, F, Bb, Eb, Ab, Db, Gb, G and D.
8. Demonstrate the ability to recognize visually and aurally all intervals from the tonic to each other degree of the major scale. (Ex. M2, M3, P4, P5, M6, M7 and P8)
9. Demonstrate the ability to transpose any given concert pitch for your instrument.

00087

D. Repertoire

1. Demonstrate the ability to play one level III accompanied solo, ie. with full band, like instrument class, piano or other available combination of instruments or prerecorded sources.
2. Demonstrate the ability to play ten level III method book melodies.
3. Demonstrate the ability to perform an assigned part in a small or full band ensemble at the grade IV level.

E. Care of Equipment

1. Demonstrate the proper technique of assembling, disassembling, and storage of instrument.
2. Demonstrate proper technique of lubricating valves/or slide, valve and tuning slides.
3. Demonstrate proper techniques of cleaning mouthpiece and instrument.

00088

LEVEL IV - BRASS

The student should be able to:

A. Tone Production

1. Demonstrate the ability to produce an acceptable tone quality on a sustained note throughout the required range of the instrument.

2. Demonstrate correct posture for playing while seated.

3. Demonstrate the ability to use an acceptable embouchure while playing, in required registers.

B. Music Technique

1. Demonstrate the ability to play from memory the concert major scales of C, F, Bb, Eb, Ab, Db, Gb, G, D, A, E and B, two octaves where possible, in eighth notes,

   MM ♩ = 72

   using the following articulations: slurring, tonguing (both staccato and legato), and combinations of these.

2. Demonstrate the ability to play from memory the tonic arpeggios for the major keys listed in B-1, same tempo, range and articulations.

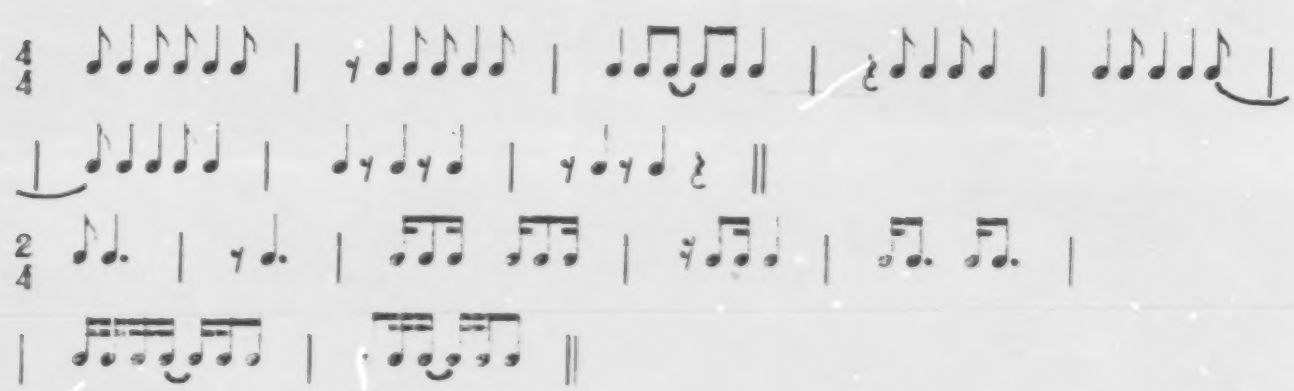
3. Demonstrate the ability to play from memory the relative minor (harmonic form) scales of the major keys listed in B-1, same range, tempo, and articulations.

4. Demonstrate the ability to play from memory the chromatic scale for the complete prescribed range of the instrument. (See B-8).

5. Demonstrate the ability to double tongue on a selected pitch at

   MM ♩ = 88.

6. Demonstrate the ability to play a grade IV syncopated melody or exercise at a moderate tempo, containing such rhythm patterns as:



00089

7. Demonstrate the ability to sightread several selected Grade IV exercises or pieces in a moderate tempo. Material should contain some combined meters of 5/4, 7/4, 7/8, and 5/8.

8. Demonstrate the ability to produce an acceptable tone for the prescribed range of the instrument as listed below:

   a. Cornet & Trumpet — low F# to C above the staff

   b. Horn — low C to C above the staff

   c. Trombone & Baritone — low E to Bb, four lines up

   d. Tuba — low E to Bb, top of staff

9. Demonstrate the ability to tune the instrument to any given pitch.

10. Demonstrate the ability to play the following embellishments:

    F Horn - simple lip trills (whole - step). An example is D, fourth line to E

    All Brass - Turn or Grupetto

    All Brass - Mordent

11. Demonstrate the ability to perform with moderate facility the following lip slur pattern. Low Bb Concert, up a fifth to F, up a fourth to Bb, up a third to D, up a third to F and return back down to the starting pitch. This pattern to be executed descending chromatically through the six fingering combinations or five additional slide positions.

12. Demonstrate the correct way to hold the instrument while at rest and while playing.

C. Music Fundamentals

1. Demonstrate the ability to write and count aloud eight measures each of the following time signatures: 12/8, 4/2, 5/4, 7/8, & 5/8 using every kind of note and rest (with and without dots) from whole to sixteenth notes, no two measures alike.

2. Demonstrate the ability to count correctly, aloud, any melody or exercise.

3. Demonstrate the ability to recognize and name all major key signatures, from "C" through seven sharps and seven flats.

4. Demonstrate the ability to write the following concert minor (harmonic form) scales: D, A, G, C, F, B, E, B, F#, C#, and G#.

00090

5. Demonstrate the ability to pass a written examination containing at least 50 of the most common musical terms used in your method books, solo, ensemble and band literature.

6. Demonstrate the ability to count aloud and clap the rhythm exercises or passages found in Grade IV music. The passage should contain more intricate syncopation rhythms as indicated under B-6.

7. Demonstrate the ability to name the notes of the tonic arpeggios of the concert major keys of: C, F, Bb, Eb, Ab, Db, Gb, G, D, A, E, & B.

8. Demonstrate the ability to recognize visually and aurally all intervals from the tonic to each other degree of the major scale. In addition, be able to recognize visually and aurally the minor 2nd, minor 3rd and minor 7th.

9. Demonstrate the ability to transpose any given concert pitch for your instrument.

D. Repertoire

1. Demonstrate the ability to play one level four accompanied solo, i. e., with full, like instrument class, piano or other available combination of instruments or pre-recorded sources.

2. Demonstrate the ability to play 10 Level IV method book melodies.

3. Demonstrate the ability to play an assigned part in a small or full bnad ensemble at the grade IV level.

E. Care of Equipment

1. Demonstrate the proper technique of assembling, disassembling and storing instrument.

2. Demonstrate proper technique of lubricating valves/or slide, valve and tuning slides.

3. Demonstrate proper techniques of cleaning mouthpiece and instrument.

Level I - Percussion

The student should be able to:

A. Tone Production

1. Demonstrate correct technique for producing quality tone on bass drum, snare drum, cymbals.
2. Demonstrate correct position of holding sticks for bass drum and snare drum, and for holding and striking cymbals.

B. Fundamentals of Technique (Snare Drum, Bass Drum, Cymbals, Triangle, Tambourine)

1. Consistently demonstrate acceptable posture in performance.
2. Consistently demonstrate hand positions for the snare drum that allow only perpendicular rebounds in strokes employing wrists only, without movement of arms or fingers.
3. Demonstrate the ability to perform while counting aloud, parts or exercises that include all rhythm patterns in Chart IA.*
4. Demonstrate the ability to perform, while counting aloud, snare drum parts or exercises that include even, sustained sounds ("rolls") of the duration in Chart IB,* multiple bounce preferred.
5. Demonstrate the ability to perform, while counting aloud, snare drum parts or exercises that include flams incorporated in rhythm patterns in Chart IC.*
6. Demonstrate the ability to perform, while counting aloud, bass drum parts or exercises that include the rhythm patterns in Chart IA.*

   a. 1, 2, 3, b. 4 a (only) c. 5 a, b, (only) d. 6

7. Demonstrate the ability to perform, while counting aloud, hand-cymbal parts or exercises that include the rhythm patterns in Chart IA*:

   a. 1 b. 2 a, b (only) c. 3 a, b, c, d (only)

*Charts - pages

8. Demonstrate the ability to perform, while counting aloud, triangle parts or exercises that include rhythm patterns.

   a. Chart IA through 6 b. Chart IB 1 through 4

9. Demonstrate the ability to perform, while counting aloud, tambourine parts or exercises that include rhythm patterns:

   a. Chart IA 1 through 6 b. Chart IB 1 through 4

C. Fundamentals of Technique (Mallet Instruments)

1. Consistently demonstrate acceptable posture, hand position and attention in performance.
2. Demonstrate the ability to perform while counting aloud, sustained tones ("rolls") in Chart IB.
3. Demonstrate the ability to perform from memory the following scales (one octave ascending and descending):

   a. C b. F c. Bb d. Eb e. Chromatic (one octave beginning on any pitch)

4. Demonstrate the ability to follow accurately, while playing, conducting patterns for measures containing 2, 3, 4, and 6 beats.

D. Music Fundamentals

1. Demonstrate ability to read and count aloud and play accurately simple rhythms and melodies containing whole, half, dotted half, quarter, dotted quarter and eighth notes and whole, half, quarter, and eighth rests in a moderate tempo.
2. Demonstrate ability to recognize and call by name all notes of the treble clef.
3. Demonstrate ability to perform simple rhythms and melodies with half, quarter, and eighth notes as the beat unit.
4. Demonstrate ability to recognize and use correctly in performance, common signs of music such as:

00093

4. Continued:

a.

b.

c.

d.

e.

f.

g.

h.

i.

j.

k.

l.

m.

n. D. S. al fine

o. D. C. al fine

p.

q.

r.

s.

t.

5. Demonstrate the ability to recognize, aurally, the difference in sound between major and minor tonalities, in Level I Literature.

6. Demonstrate ability to incorporate in performance the following music terminology:

a. accelerando (accel.)
b. allegro (allo.)
c. andante
d. forte (f)
e. a tempo
f. diminuendo (dim.)
g. crescendo (cres.)
h. piano (p)
i. moderator
j. ritard (rit.)
k. adagio
l. legato

7. Demonstrate ability to recognize and name the following (concert) major key signatures:

a. one flat (F)
b. two flats (Bb)
c. three flats (Eb)
d. no sharps or flats (C)

8. Demonstrate ability to distinguish whole and half steps both visually and aurally.
9. Demonstrate ability to write a major scale on concert C, Eb, Bb, F.
10. Demonstrate the ability to recognize, visually (not aurally) the intervals, unison, 3rd, 5th, and octave.
11. Demonstrate the ability to recognize conducting patterns in 2, 3, 4, and 6 pulse measures.

E. Repertoire (Same for all percussion students)

1. Demonstrate the ability to play a simple accompanied solo on mallet-instrument.
2. Demonstrate the ability to play ten simple songbook melodies on mallet-instrument.
3. Demonstrate the ability to play assigned parts to include mallet-instrument, snare drum, bass drum, cymbals, triangle, and tambourine in full band ensemble.

F. Care of Equipment

1. Demonstrate techniques of assembling and adjusting instruments for playing.
2. Demonstrate technique of disassembling and adjusting instruments for storage.

Level I - Percussion

Chart IA Rhythm Sets - Rest of equal value to be substituted for any note in the set.

00096

*4/4 also as multiple of the following 2/4 measures.

Chart I B Duration of sustained sounds (Rolls) Based on ♩ = ♩ = ♩

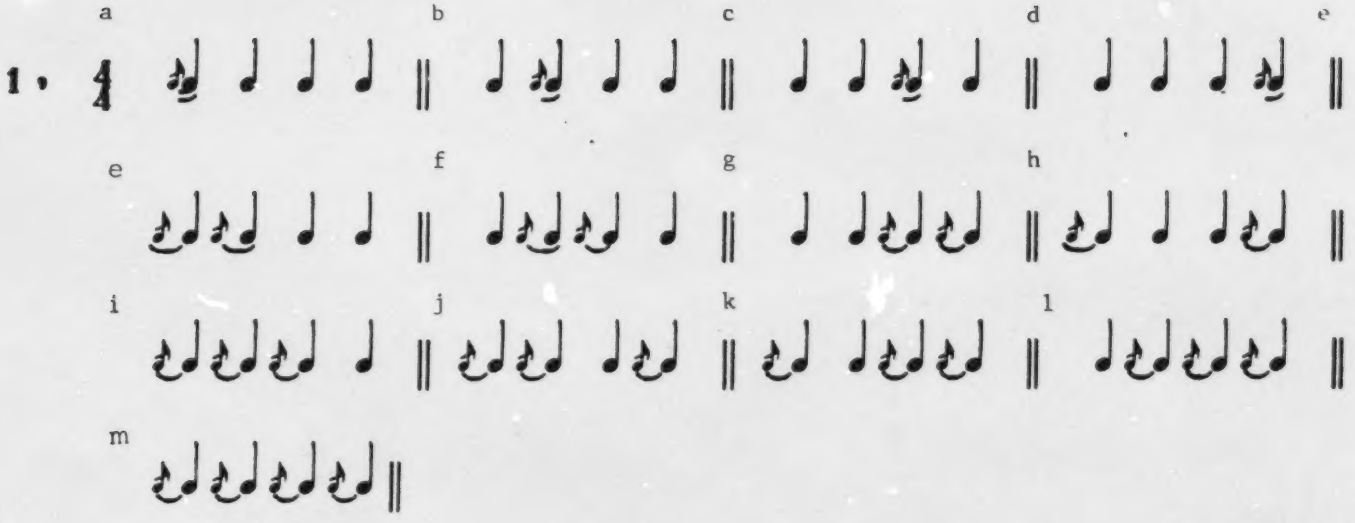
1. 4/4 a b c d e f g h

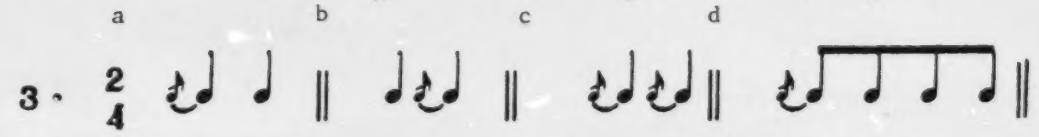
2. 3/4 a b c d e f

3. 2/4 a b c d e f g h

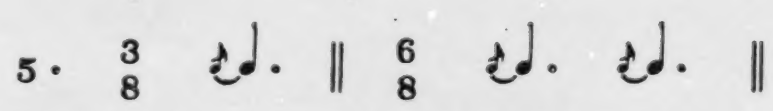
4. ¢ same as #1 with =

Chart IC FLAM SETS - Rest of Equal Value to be substituted for any un-flammed note in set





4. ¢ same as #1



00099

Level II - Percussion

The student should be able to:

A. Tone Production

1. Demonstrate correct technique for producing quality tone on bass drum, snare drum, cymbals.
2. Demonstrate correct position of holding sticks for bass drum and snare drum, and for holding and striking cymbals.

B. Fundamentals of Technique: Snare Drum, Bass Drum, Cymbals, Triangle, Tambourine.

1. Consistently demonstrate acceptable posture in performance.
2. Consistently demonstrate hand positions for snare drum that allow for perpendicular rebound.
3. Demonstrate ability to perform while counting aloud, snare drum parts or exercises that include all rhythm patterns in Chart II-A.*
4. Demonstrate ability to perform while counting aloud, snare drum parts or exercises that include even, sustained sounds ("rolls") in Chart II-B.*
5. Demonstrate ability to perform while counting aloud, snare drum parts or exercises that include flams incorporated in rhythm patterns in Chart II-C.*
6. Demonstrate ability to perform while counting aloud, snare drum parts or exercises that include accents incorporated in rhythm patterns in Chart II-D.*
7. Demonstrate ability to perform all bass drum, cymbal, triangle, and tambourine parts or exercises in level II literature performed by class ensemble or full band.
8. Demonstrate ability to perform while counting aloud, the following rudiments of snare drumming in a rudimental (open) style:

a. the long roll	e. the flam	h. the flam-a-cue
b. the 17-stroke roll	f. the flam-trap (in 2/4 & 6/8)	i. the paradiddle
c. the 9-stroke roll		j. the e-stroke ruff
d. the 5-stroke roll	g. the flam-accent	k. the flam paradiddle

*Charts - pages

00100

C. Fundamentals of Technique: Mallet Instruments

1. Consistently demonstrate acceptable posture in performance.
2. Consistently demonstrate acceptable hand positions.
3. Demonstrate ability to perform, from memory, major concert scales (one octave ascending and descending) through five flats and two sharps.
4. Demonstrate ability to perform arpeggios (one octave ascending and descending) in the major concert keys of C, G, D, F, Bb, Eb, Ab, and Db.
5. Demonstrate ability to sightread several selected exercises or pieces at level II in a moderate tempo.
6. Demonstrate ability to play a simple syncopated melody in a moderate tempo.
7. Demonstrate the ability to perform all mallet instrument parts in level II lieterature in class ensemble or full band.

D. Music Fundamentals

1. Demonstrate the ability to write and count aloud eight measures each of 4/4, 3/4, 2/4, 3/8, 6/8, C, ¢, using whole, half, dotted half, quarter, eighth, and sixteenth notes and whole, half, quarter, eighth, and sixteenth rests, no two measures alike.
2. Demonstrate the ability to count correctly aloud any melody or exercise in a second level method book.
3. Demonstrate the ability to recognize and name the following additional concert major key signatures:

   a. four flats (Ab) b. five flats (Db) c. one sharp (G)
4. Demonstrate the ability to pass a written examination containing at least 25 of the most common musical terms used in your method books, solo, ensemble, and full band literature.
5. Demonstrate the ability to write the d, a, g, and c minor scales (harmonic form).

6. Demonstrate the ability to count aloud and clap a simple syncopated melody.

7. Demonstrate the ability to name the notes of the tonic arpeggio of the concert major keys of C, F, Bb, Eb, Ab, Db, and G.

E. Repertoire

1. Prepare and play a Grade II solo on mallet instruments.

2. Prepare and play a Grade II solo on snare drum.

3. Demonstrate the ability to perform 10 intermediate song book melodies on mallet instruments.

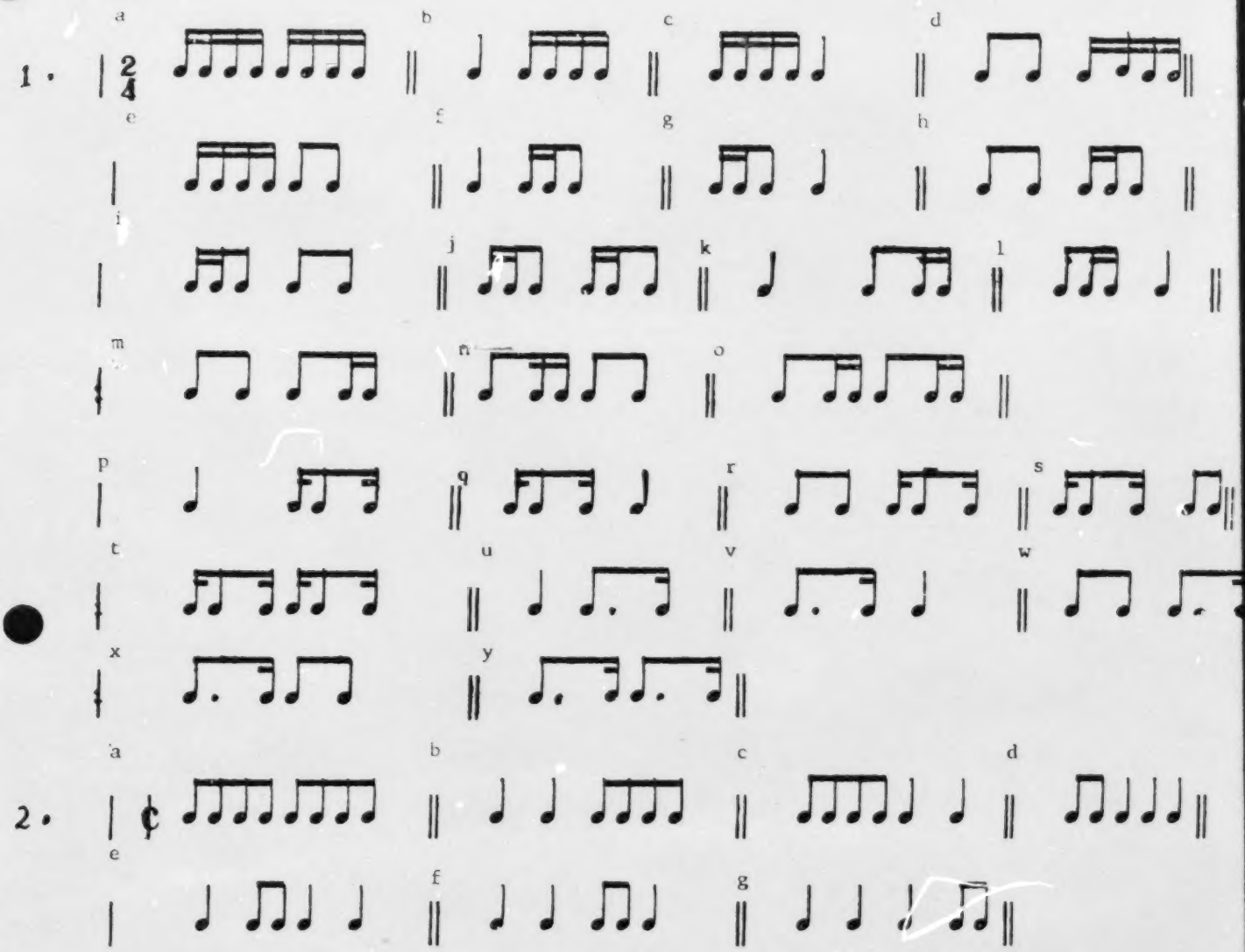
4. Demonstrate the ability to perform parts to an Alla Breve (cut-time) march.

F. Care of Equipment

1. Demonstrate technique of assembling and adjusting instruments for playing.

2. Demonstrate technique of desassembling and adjusting instruments for storage.

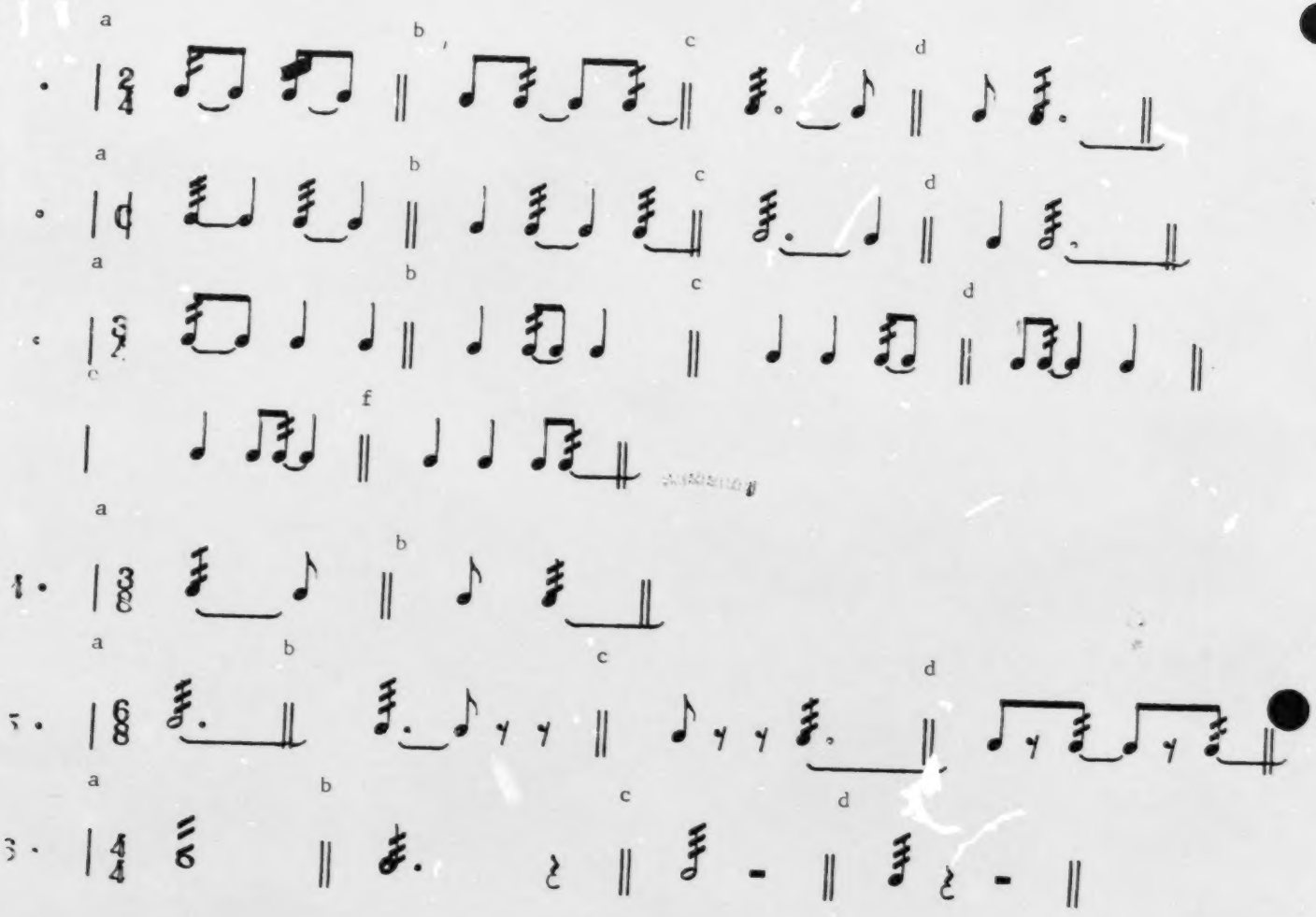
CHART II A - Rest of equal value to be substituted for any note in set of set than 16th notes



Note: 4/4 as multiple of 2/4 measures

LEVEL II PERCUSSION

CHART II B - DURATION OF SUSTAINED SOUNDS (R LLS)



*Note: 4/4 as multiples of 2/4 measures

e f g

7. a b c d

* 4/4 also as multiple of the following 2/4 measures

LEVEL II - PERCUSSION

CHART II C - FLAM SETS - Rest of equal value to be substituted for any note other than flams

LEVEL II- PERCUSSION

CHART II D - ACCENTS - Rest of equal value to be substituted for notes ohter than 16th notes and accented notes.

00107

LEVEL III - PERCUSSION

The following proficiency levels are prescribed as minimal objectives to be met by the percussion student during a program of 250 minutes of instruction per week.

A. Tone Production

Demonstrate techniques to produce acceptable stylisti (march, dance, etc) tone on the following percussion instraments:

a) tympani

b) keyboard percussion

c) snare drum

d) bass drum

e) cymbals

f) basic accessories (tri. tamb. etc.)

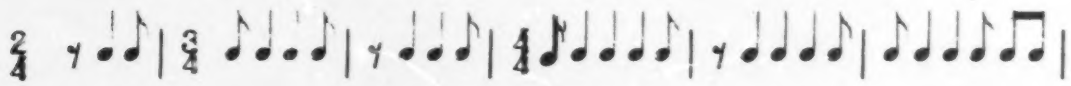
g) Latin instruments (as available)

B. Fundamentals of Technique - Drums and accessories

1. Consistently demonstrate acceptable posture and attention in performance.

2. Demonstrate the ability to count and perform Level III literature to include: alla breve 2/4, 3/4, 4/4, 3/2, 3/8, 6/8, 9/8, 12/8

a) rhythms should include such syncopations as



b) the dotted quarter in 6/8 and the dotted half in 3/4, as the unit of beat should be included.

3. Demonstrate the ability to perform the following additional rudiments of snare drumming in a rudimental (open) style as ♩ = 96-108-MM

a) 7 stroke roll

b) Single Drag

c) Single Ratamacue

d) Triple Ratamacue

e) Lesson 25

f) Drag Paradiddle

00108

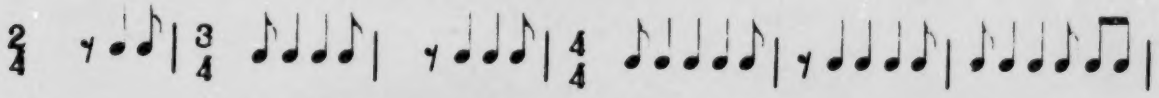
Fundamentals of Technique - Keyboard Percussion

1. Demonstrate the ability to play from memory: two octaves, ascending and descending in 8th notes at ♩ = 60 MM the following concert major scales: C, F, Bb, Eb, Ab, Db, Gb, G, and D.

2. Demonstrate the ability to play from memory: same range and tempo the arpeggios for the above-listed keys.

3. Demonstrate the ability to play from memory: same rang and tempo, the relative minor scales (harmonic form) for the above-listed keys.

4. Demonstrate the ability to play a Grade III syncopated melody or exercise at a moderate tempo containing such rhythm patterns as:



5. Demonstrate the ability to perform Level III parts and exercises for drums and accessories.

6. Demonstrate the ability to sightread several selected Level III exercises or pieces in a moderate tempo. Material should include some alla breve, 6/8 (both slow and fast), 2/4, 4/4, and 3/4 (both "in three" and "in one").

Fundamentals of Technique - Tympani

1. Consistently demonstrate acceptable posture and attention in performance.

2. Demonstrate acceptable technique for rolls (pp to ff with balanced strokes).

3. Demonstrate acceptable technique for staccato and for legato performance.

4. Demonstrate ability to dampen (stop tone) tympani.

5. Demonstrate ability to adjust (tune) tympani heads to equal tension, generally eliminating discordant overtones.

6. Demonstrate ability to adjust tympani to normal playing range.

7. Demonstrate ability to perform Level III snare drum parts on a single tympani.

8. Demonstrate ability to execute simple cross-beat pattern.

9. Demonstrate ability to perform double-sticking patterns (such as paradiddles) very slow to fast, soft to loud, with acceptable balance of hands.

10. Demonstrate the ability to solfege a major scale accurately.

11. Demonstrate the ability to sing a perfect 4th and perfect 5th above and below any given pitch (in voice range).

12. Demonstrate ability to tune either tympani to a given pitch within the range of that drum and to tune the opposite drum to a perfect 4th and perfect 5th using only the "given" pitch.

13. Demonstrate ability to select proper sticks and playing areas on the tympnai head for various musical interpretations (i.e., soft, legato' loud, staccato, etc.) at slow and fast tempos.

14. Demonstrate ability to adjust roll to pitch and dynamic level.

15. Demonstrate ability to perform simple diatonic passages on a single drum.

16. Demonstrate ability to sightread several selected Level III exercises or pieces in a moderate tempo. Material should include some alla breve, 6/8, (both slow and fast), 2/4, 4/4, and 3/4 (both in "three" and in "one").

C. Music Fundamentals

1. Demonstrate ability to write and count aloud eight measures each of 4/4, 3/4, 2/4, 3/8/ 6/8, 12/8, alla breve, and 3/2 using shole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth and sixteenth notes and equivalent rests - no two measures alike.

2. Demonstrate ability to count correctly aloud any melody or exercise in a Level III method book.

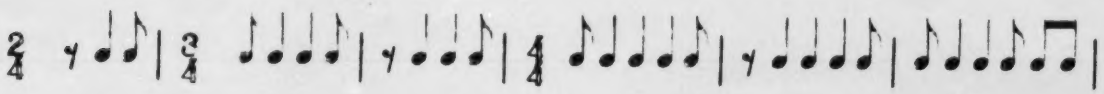
3. Demonstrate the ability to recognize and name the following concert major key signatures:

   a) six flats (Gb) b) 2 sharps (D) c) 3 sharps (A) d) 4 sharps (E) e) 5 sharps (B).

4. Demonstrate ability to pass written examination containing at lest 35 of the most common musical terms used in method books, solo, ensemble, and full band literature.

5. Demonstrate ability to write the D, A, G, F, Bb, E, and B concert minor scales (harmonic form).

6. Demonstrate ability to count aloud and clap the rhythm of an exercise or passage found in Grade III literature. Rhythms should include such syncopations as follows:



7. Demonstrate ability to name the notes of the tonic arpeggios of the concert major keys of C, F, Bb, Eb, Ab, Db, Gb, G, and D.

8. Demonstrate ability to recognize visually and aurally all intervals from the tonic to each other degree of the major scale.

00111

LEVEL IV - Percussion

The student should be able to:

A. Tone Production

Demonstrate techniques to produce acceptable stylistic (march, dance etc.) tone on the following percussion instruments:

a) tympani

b) keyboard percussion

c) snare drum

d) bass drum

e) cymbals

f) basic accessories (tri., tamb., etc.)

g) latin instruments (as available)

B. Fundamentals of Technique - Percussion

1. Consistently demonstrate acceptable posture and attention in performance.

2. Consistently demonstrate hand positions for snare drum that allow only perpendicular rebounds in strokes employing wrists, arms and fingers.

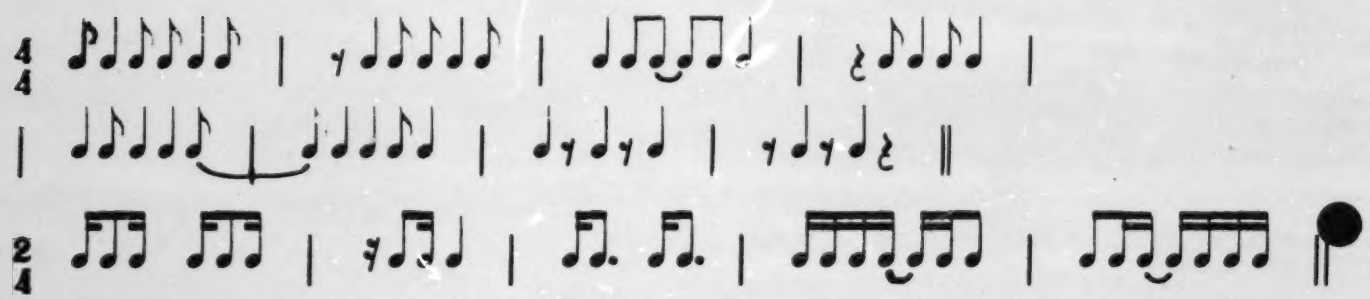
3. Demonstrate ability to perform a long roll pp <— ff —> pp.

4. Demonstrate ability to perform the 26 rudiments of snare drumming in a rudimental (open) style at a moderate tempo.

5. Demonstrate ability to perform non-alternating 4-stroke ruffs.

6. Demonstrate ability to count and perform Level IV literature in the following meters: 4/4, 3/4, 2/4, 5/4, 7/4, Ala Breve, #/8, 6/8, 9/8, 12/8, 7/8, 5/8.

7. Demonstrate ability to play a syncopated melody or exercise at a moderate tempo, containing such rhythm patterns as:



8. Demonstrate ability to sightread several selected Level IV exercises or pieces in a moderate tempo. Material should include some combined meters of 5/4, 7/8, 5/8, and 5/4.

9. Demonstrate ability to differentiate styles of snare drumming in a march and in a "pop" selection.

10. Demonstrate ability to perform the following on triangle:

    a) pp, md, and ff techniques including rolls

    b) rapid passages

    c) staccato style and damping techniques

11. Demonstrate ability to perform the following on tambourine:

    a) pp, md, and ff techniques including rolls

    b) rapid passages

    c) staccato style and damping techniques

12. Demonstrate ability to perform the following on suspended cymbal:

    a) pp ff pp

    b) effecting damping

    c) a variety of "sounds" employing a variety of beaters and techniques

13. Demonstrate ability to perform the following on bass drum:

    a) pp ff pp

    b) fp roll

    c) effective damping and tone control

    d) rapid, staccato rhythms

14. Demonstrate ability to perform at least two different latin rhythms (rhumba, cha-cha) on at least two different latin instruments (maracas, guiro, snare drum ala timbales).

Fundamentals of Technique - Key board Percussion

1. Demonstrate ability to perform simple three and/or four mallet parts

2. Demonstrate ability to play from memory the following concert major scales, octaves ascending and descending, in 8th notes =72MM C, F, Bb, Eb, Ab, Db, Gb, G, D, A, E, and B.

00113

3. Demonstrate ability to play from memory the tonic arpeggios for the concert major scales listed (#2 above).

4. Demonstrate ability to play from memory, the relative minor scales (melodic form) of the following concert major keys: F, C, Eb, & Bb (same range and tempo as above).

5. Demonstrate ability to play a syncopated melody or exercise at a moderate tempo containing such rhythm patterns as: Those under B-7 Percussion above.

6. Demonstrate ability to sightread several selected Level IV exercises or pieces in a moderate tempo. Material should include some combined meters of 5/4, 7/8, 5/8, and 5/4.

Fundamentals of Technique - Tympani

1. Demonstrate ability to sing (in voice range) all intervals from the tonic to each other pitch of a major scale.

2. Demonstrate ability to tune tympani to above intervals employing only a single given pitch (tuning fork or pitch pipe).

3. Demonstrate ability to perform fortissimo rolls with proper attack and release (dampen).

4. Demonstrate ability to perform pp<ff>pp rolls.

5. Demonstrate ability to "slur" a sustained tone (roll) between two pitches (two drums).

6. Demonstrate ability to perform very simple melodies on tympani.

Fundamentals of Technique - Dance Set

1. Demonstrate ability to perform basic rhythm patterns and "fills" for the following:

   a) "two-beat" ala dixieland or ballad
   b) "four-beat" swing
   c) easy waltz
   d) easy rock

2. Demonstrate ability to perform basic rhythm patterns using wire brushes.

C. Music Fundamentals

1. Demonstrate ability to write and count aloud eitht measures each of the following time singatures: 12/8, 4/2, 5/4, 7/8, and 5/8. Use every type of note and rest (with and without dots) from whole to 16th - no two measures alike.

2. Demonstrate ability to count correctly aloud any melody or exercise in a Level IV method book.

3. Demonstrate ability to recognize and name all major key signatures from C through 7 sharps and 7 flats.

4. Demonstrate ability to write the following concert minor (harmonic forms) scales: d, a, g, c, f, bb, e, b, f#, c#, and g#.

5. Demonstrate ability to pass a written examination containing at least 50 of the most common musical terms used in method books, wolo ensemble, and band literature.

6. Demonstrate ability to count aloud and clap the rhythm of an exercise or passage found in grade IV level music. The passage should contain such syncopated rhythms as indicated in B-6 percussion (above).

7. Demonstrate ability to name the notes of the tonic arpeggios of the concert major keys of C, F, Bb, Eb, Ab, Db, Gb, G, D, A, E, and B.

8. Demonstrate ability to recognize visually and aurally all intervals from the tonic to each other degree of the major scale. In addition, be able to recognize visually and aurally, the minor 2nd, minor 3rd, and the minor 7th.

D. Repertoire

1. Demonstrate ability to play a level IV accompanied solo with full band, like instrument class, piano or other available combination of instruments or prerecorded sources.

2. Demonstrate ability to play 10 Level IV method book melodies.

3. Demonstrate ability to play an assigned part in a small or full bnad ensemble at the Grade IV level.

E. Care of Equipment

Demonstrate at all time proper care and maintenance of all percussion instruments used.

Proficiency Levels - Strings

LEVEL I

A.) Tone Production

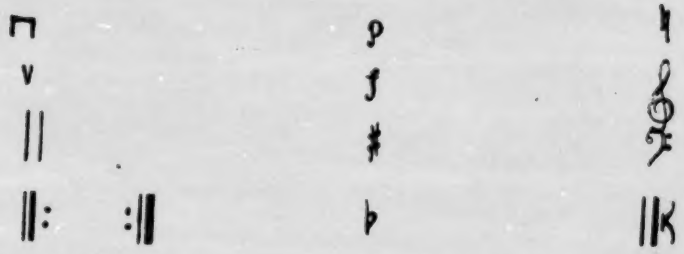
The student should demonstrate:

1. Ability to support the instrument properly while in playing position, seated and/or standing.
2. Proper posture and left arm-wrist hand position while seated and/or standing.
3. Proper right hand position.
4. Ability to maintain consistent tone quality throughout the length of a straight bow.
5. Ability to use firm finger pressure in coordination with bow.
6. Ability to play pizzicato with acceptable tone quality.

B.) Music Fundamentals

The student should be able to:

1. Read and count accurately whole, half and quarter notes and rests in the context of exercises or simple melodies in $\frac{2}{4}, \frac{3}{4}$ or $\frac{4}{4}$ meter.
2. Identify and explain the meaning of the following symbols:

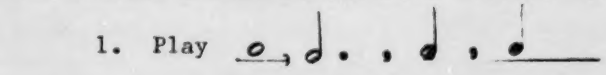


3. Explain the functions of the numbers in the meter signature.
4. Explain the function of the key signature.
5. Define the following terms: arco, pizzicato.
6. Read and count accurately in the context of an exercise or melody.

Proficiency Levels - Strings

C.) Fundamentals of Technique

The student should demonstrate ability to:

1. Play  on open strings and in context of a melody or exercise using detache - stroke.

2. Place fingers correctly in first position in the following patterns.

   Violin -- 0 1 2 3 4 ADG strings

   0 1 2 3 4 EAD strings

   0 1 2 3 4 E string

   Viola -- 0 1 2 3 4-C G D A strings

   0 1 2 3 4 D A strings

   0 1 2 3 4 G C strings

   Cello 0 1 3 4 C G D A

   0 1 2 4 DA

   extended position G and C strings

   Bass 0 1 4 - A D G

   0 1 2 - E A D

3. Cross from one string to another smoothly and accurately using separate bows.

4. Play slurs; 2 and 3 notes to a bow.

5. Play by memory, in tune, G and D major scales one octave, at moderate tempo,* with detaché bowing.

6. Play with reasonable accuracy 10 simple melodies at moderate tempo - keys:
   2 3 4
   G, D, meters: 4, 4, 4,.

7. Play at sight with reasonable accuracy a simple melody.

8. To tune instrument (pizzicato w/fine tuners).

9. Care for the instrument properly.

*Moderate tempo = MM ♩ = 72 - 92

LEVEL II

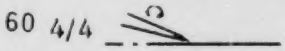
The student should be able to:

A.) Tone production

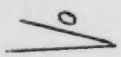
1. Play with correct position while sitting and/or standing with proper posture.

2. Produce acceptable and consistent tone quality at dynamic levels p - mp-f - long bows.

3. Produce: a. crescendo within length of one bow

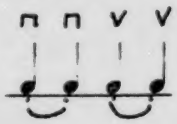
m.m. ♩ = 60 4/4  up bow and downbow

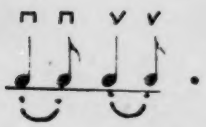
b. diminuendo within length of one bow, upbow and downbow.

m.m. ♩ = 60 

4. Play Martele strokes on open string 𝆑 and 𝆏 (short, detached on the string).

5. Play detached slurs on open string in simple meter (4/4) and compound meter (6/8)

m.m. ♩ = 60 4/4  : m.m. ♩. = 80



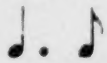
6. Slur across 2 adjacent strings.

B.) Music Fundamentals

The student should be able to:

(All Strings)

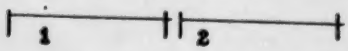
1. Read and count accurately eight notes and eight rests in the context of a melody or exercise.

2. Read and count accurately the dotted quarter - eighth/note rhythmic pattern  in the context of exercises or

or melodies in simple meter (2/4, 3/4, 4/4).

3. Read and count accurately three melodies or exercises or melodies incorporating the following elements of 6/8 rhythm.

4. Name and/or explain the meaning of the following symbols.

			WB
	D.S. al Fine		fr.
	D.C. al Fine	U.H. , A.M.	point
	mf	L.H. , B.M.	
	mp	M	
rit.		simile	

5. Define with one word the following terms. Allgero, Moderato, Andante.

6. Start and stop playing in response to conductor.

7. Recognize conducting patterns for 2/4, 3/4, 4/4, and fermata.

C.) Fumdamentals of Technique

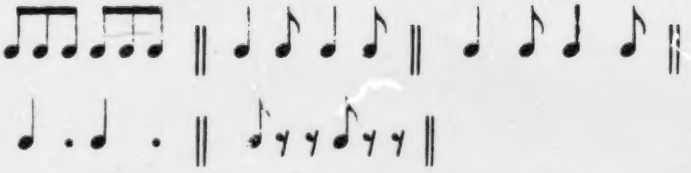
The student should demonstrate ability to:

1. Play the following rhythmic patterns on open strings and in context of an exercise or melody.

m.m. = 60

00119

m.m. ♪ = 80

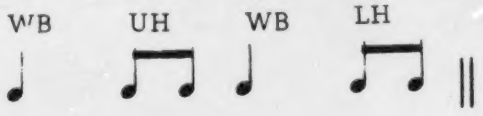


2. Slur 4 eighth notes in context of a melody or exercise while maintaining consistent tone quality. m.m. ♩ = 60.

3. Play accented notes within context of a melody.

4. Play in tune with acceptable tone quality and accurate rhythm one song in each of the following keys - C, G, D, F, B^{b} major.

5. Play on open strings and in context of a melody or exercise the following rhythmic pattern.



6. Play a duet with another student.

7. Tune instrument with reasonable accuracy, using the bow; individual pitches provided.

Violin, viola and cello only:

8. Play with reasonable accuracy in first position the finger patterns on <u>each string</u> for the following keys: G, D, C, F and B^{b} major, separate bows.

9. Play from memory C, F, B^{b} major scale (one octave m.m. ♩ =60 in first position.

Cello only:

10. Play using Half Position, in the key of B^{b}, major one exercise and one melody.

11. Play with reasonable accuracy on all four strings the 1 2 4 finger pattern in II position.

12. Play the following scales in tune at m.m. = 60 seperate bows.

    (a) In Half Position - F and B^{b} major.
    (b) Using 1st and IInd Position C and G major.

13. Shift from I to II Position on all strings, with same finger (1-1, 2-2, 4-4).

14. Shift from I to II Position on all strings with different fingers (1-2, 1-4, 2-4).

All Instruments:

D.) Ensemble Techniques: Student should be able to:

1. Play an assigned part in tune, with good tone and rhythmic accuracy alone and with the section.

2. Follow the conductor by starting, stopping, changing tempo and dynamics at appropriate times.

3. Demonstrate rest, ready and playing positions in sequence and at appropriate times.

4. Match pitches with like and non-like instruments.

5. Tune intervals with like and non-like instruments.

6. Play, with reasonable accuracy, at sight, a simple multipart piece.

Proficiency Levels - Strings

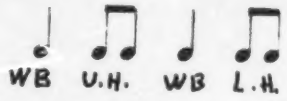
LEVEL III

A.) Tone Production: Student should demonstrate ability to:

1. Produce acceptable and consistent tone quality at dynamic levels pp-ff.
2. Play staccato stroke using whole bow, upper half, lower half.
3. Slur across 3 strings, 3 notes to a bow.
4. Play the following pattern on open strings GDG DGD (equal note values).
5. Play sustained tones controlling quality of sound.

MM ♩ = 60

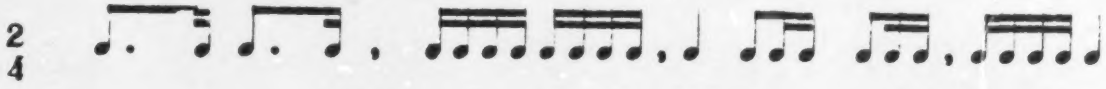
6. Play with controlled bow the following rhythmic pattern:

MM = 60 

7. Play with consistent tone quality open string double stops.

B.) Music Fundamentals: Student should demonstrate ability to:

1. Read and count correctly the following rhythmic patterns in the context of melodies and/or exercises:



2. Read and count correctly the following rhythmic patterns in the context of melodies or exercises:

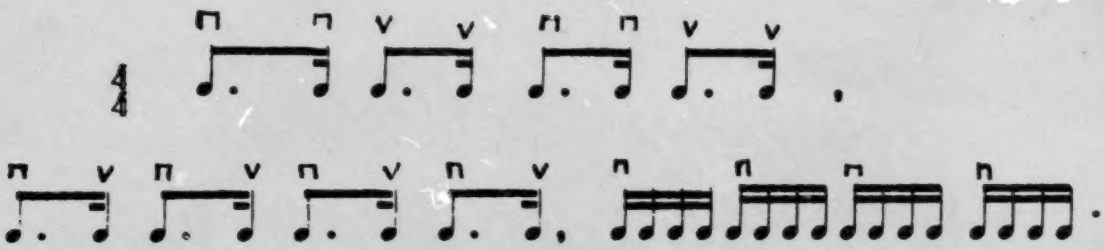
3. Identify the following intervals at sight: octaves, fifths, fourths, thirds and seconds. The seconds are to be identified in terms of half steps or shole steps.

4. Recognize conducting pattern for 6/8 (in 6).

5. Recognize conducting pattern for changing dynamic levels.

C. Fundamentals of Technique: Student should demonstrate ability to:

1. Play on open strings and in context of a melody or exercise the following rhythmic patterns at m.m. ♩ = 60



2. Play triplets on open strings and in context of a melody or exercise m.m. ♩ =60.

3. Play on open strings and in context of a melody or exercise the following rhythmic pattern:

4. Play a duet in tune with rhythmic accuracy. The duet should require ability to play one rhythm simultaneously with another individual playing a differing one.

5. Respond to conductor's indication of changing speed and dynamics by playing louder, softer, faster, slower, etc.

6. Play in tune D, G, C, F, B^b major scales in eighth notes for as many octaves as range of instrument allows in first position. m.m. ♩ = 100 separate bows.

7. Play, in tune E^b and A major scales in quarter notes for as many octaves as range of instrument allows in first position. m.m. ♩ =80.

8. Play 4 one octave scales beginning on the open string and remaining on that string.

9. Tune instrument using bow.

10. Play one song in each key (E^b and A^b) in tune with acceptable tone quality and musical expression.

00123

Cello only:

11. Identify pitch and place the fingers correctly in II position on all strings.

12. Identify pitch and place the fingers correctly in extended II position.

13. Shift to and from II position using same finger (1-1, 2-2, 3-3, 4-4).

14. Shift to and from II position using different fingers (1-2, 1-3, 1-4, 2-1).

15. Shift to and from II position extended as in #11.

16. Shift to and from II position extended as in #12.

17. Play one song using II position.

String Bass only:

11. Play scale of E^b major using half and III positions. m.m. ♩ =80.

12. Play, in tune, one song in key of E^b major using positions with accurate rhythm.

13. Identify pitch and place the fingers correctly on each string in III position.

14. Shift to and from III position on each string as follows:

slurred a. open string to finger (0-1, 0-2, 0-4).
b. same finger (1-1, 2-2, 4-4).
c. different finger (1-2, 1-4, 2-4).

15. Play, in tune, scale of A major using 1st postition and H. P.

mm ♩ = 80

16. Play, in tune, scale of A major using I and III positions

mm ♩ = 80

17. Play, in tune, one song in Key of A major using positions with accurate rhythm and musical expression.

D.) Ensemble Techniques: The individual student will be able to:

1. a. Raise his/her instrument from "at rest" position to playing position with the entire section and with the full orchestra at the appropriate time.

00124

b. Lower his/her instrument from playing position to "at rest" position with the entire section and with the full orchestra at the appropriate time.

2. Play an assigned part to a multipart composition. Accurate rhythm, dynamic levels, intonation, speed and articulation must be reflected in the performance.

3. Play an assigned part to a multipart composition as outlined in #2 with the section and with the orchestra.

E.) Ensemble Repetoire

Grade I in VBODA Manual

Proficiency Levels - Strings

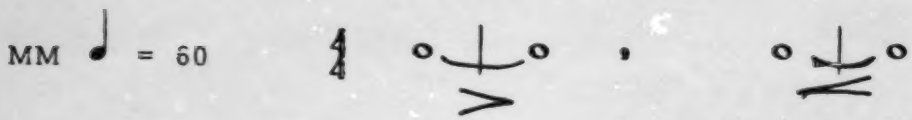
LEVEL IV

A. Tone Production

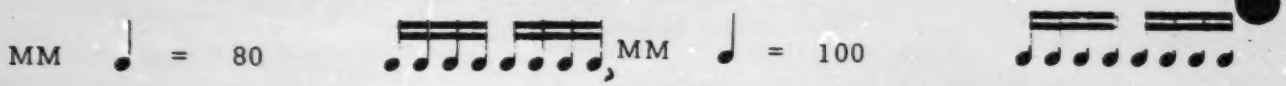
Student should demonstrate ability to:

1. Play on open strings with acceptable and consistent tone quality the following:

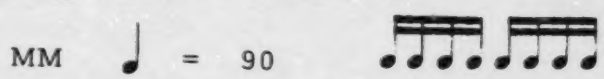
2. Play on open strings with acceptable and consistent tone quality the following:



3. Play on open strings with acceptable and consistent tone quality the following:



4. Play using wrist and finger stroke the following:



5. Play double stops as follows: 2 open strings, sixth, seventh an octave with open string. (except bass)

B. Music Fundamentals

Student should demonstrate ability to:

1. Read and count passages in alla breve.
2. Read and count passages in 6/8 meter at m.m. ♩. =120.
3. Construct a natural minor scale.
4. Construct a harmonic minor scale.
5. Construct a major arpeggio.

00126

6. Define the following terms:

   lento, largo, adagio, andantino, allegretto, vivo, vivace, presto, con moto, tempo primo, piu mosso, meno mosso, accelerando, rubato, subito, cantabile, con brio, dolce, maestoso, sostenuto, legato leggiero, sempre, tutti, con sordino, senza.

7. Mark the notes/rests which coincide with the beat when 6/8 meter is conducted in 2.

C. Fundamentals of Technique

Student should demonstrate ability to:

1. Tune instrument using double stops (except bass).
2. Play A^b and E major scales for one octave.
3. Play 2 melodic minor scales.

Violin/Viola only:

4. Shift to and from third position:

   (A) using same finger (1-1,2-2.3-3, 4-4).

   (B) using different fingers (1-2,1-3,1-4,2-1,2-3,) (2-4,3-1,3-2, 3-4).

5. Play 3 melodies involving third position.
6. Play D, G, and C major scales for 2 octaves using 3rd position m.m. ♩ =120.
7. Play an assigned part. Performance must reflect rhythmic accuracy, good tone quality, musical expression, good intonation.

Cello only:

4. Identify pitch and place fingers correctly on all strings in Half Position.
5. Identify pitch and place fingers correctly on all strings in III position and III extended.
6. Shift to and from IV position in the following pattern: 4-1 1-4 all strings.
7. Cross strings in IV position - 1-1, 2-2, 3-3, 4-4.
8. Shift to and from IV position slurring in the following patterns: 1-1 1-1, 1-2 2-1, 1-3 3-1, 1-4 4-1, 2-1 1-2,

   2-2 2-2, 3-2 2-3, 3-3 3-3, 4-2 2-4, 4-3 3-4 2-4 4-2, 4-4 4-4, all strings.

00127

9. Play on A string the following notes slurred two to a bow:

10. Prepare and play an assigned part. Performance must reflect rhythmic accuracy, good tone quality, musical expression, tood intonation.

String Bass only:

4. Identify pitch and correctly place fingers in IV position on all strings.

5. Shift to and from IV position in the following pattern on each string.

   a. 0-1, 0-2, 0-4 slurred and separated bows.

   b. 1-1, 2-2, 4-4 slurred and separated bows.

   c. 1-2, 1-4, 2-4 slurred and separated bows.

6. Cross strings in IV position in 2 melodies and 2 exercises.

7. Play in tune with good tone and rhythmic accuracy 4 melodies or exercises using IV position.

8. Prepare and play an assigned part. Performance must reflect good intonation,good tone quality, rhythmic accuracy, musical expression.

LEVEL V

A. Tone Production

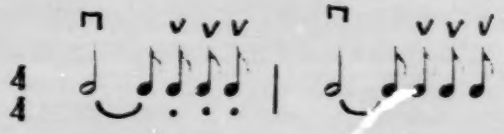
Student should demonstrate ability to:

1. Play on open strings, with consistent and acceptable tone quality, a series of martele strokes in all parts of bow - upper 3rd, middle, lower 3rd. m.m. ♩ =100

2. Play on open strings, with acceptable and consistent tone quality, a series of grand martele strokes.

3. Cross two strings with the grand martele stroke m.m. ♩ = 100.

4. Play on open strings with acceptable tone quality and controlled bow the following bowing (staccato)



5. Play the half string harmonic with acceptable quality.

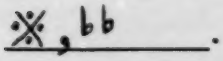
B. Music Fundamentals

1. Correctly read and count syncopated rhythms.

etc. in context of an exercise or melody.

2. Correctly read and count after-beats in context of an exercise and a melody.

3. Identify and explain the function of the following symbols:



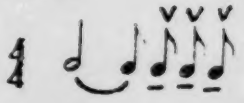
C. Fundamentals of Technique

Student should demonstrate ability to:

1. Play in tune with acceptable tone quality an etude using the martele stroke.

2. Play in tune, with acceptable tone quality an etude using the grand martele stroke.

3. Play in tune, with rhythmic accuracy, a passage containing the martele stroke crossing 2 strings.

4. Play in tune, with rhythmic accuracy and acceptable tone quality an etude using the legato-staccato stroke 

5. Play chromatic scale throughout first position range of instrument.

Violin/Viola only:

6. Identify pitches and correctly place fingers in 5th position.

7. Shift from third position to fifth position on all strings as follows:

   (1-1, 2-1, 2-2, 2-3, 2-4) separate bows.

8. Shift from fifth to third position on all strings as follows: (4321-21) (432-321) separate bows.

9. Play in tune the D major (Viola play G major) arpeggio for 2 octaves using position.

   mm ♩ = 60

10. Play an assigned part for instructor. Performance should reflect accuracy of pitch, rhythm, good tone and musical expression.

Cello/bass only:

6. Identify pitches and correctly place fingers in V position.

7. Play in tune the G major arpeggio for 2 octaves using position, separate bows (bass D major one octave).

   mm ♩ = 60

8. Play for instructor an assigned part. Performance must reflect accuracy of pitch and rhythm, good tone and musical expression.

Proficiency Levels - Strings

LEVEL VI

The individual student should be able to:

1. Play all techniques on his instrument to fulfill the requirements of proficiency level I.

2. Demonstrate how to: (stage etiquette)

   a. Enter and depart the stage with proper posture and proper carrying of the instrument.

   b. Tune while on stage, pitch provided.

   c. Execute precise body and instrument coordination from the "at rest" to the ready position, and in starting and stopping together at the indication of the conductor.

   d. Stand on cue of the concertmaster to acknowledge applause.

3. Play an assigned part to a multipart composition. The following facets of performance are required:

   a. Accurate rhythm.

   b. Accurate intonation.

   c. Indicated dynamics.

   d. Indicated bowing.

4. Play an assigned part to a multipart composition when the mood of the composition indicates:

   a. Maestoso
   b. Pesante
   c. Dolce
   d. Cantabile
   e. Leggiero
   g. Con Fuoco
   h. Con Bravura

5. Play in the context of a multipart composition:

   a. A part in simple meter against a part in compound meter.

   b. The reverse.

6. Play his assigned part and simultaneously follow the conductor as he indicates/conducts:

   a. The following dynamic changes or effects:

   (1) Sforzando
   (2) Crescendo

00131

(3) Dimuendo
(4) Accent
(5) Pause
(6) Appropriate dynamic levels
(7) Fermata

b. The following tempi:

(1) A Tempo
(2) Tempo Primo
(3) Rubato
(4) Ritardando
(5) Accelerando
(6) Stretto
(7) Tempo de valse
(8) Vivace
(9) Vivo
(10) Presto

c. The following nuances:

(1) Piu mosso
(2) Meno mosso
(3) Animato
(4) Agitato
(5) Scherzando
(6) Allargando
(7) Rallentando
(8) Appassionato
(9) Capriccio
(10) Morendo

d. The following meters:

(1) 3 4

$\overline{2}$, $\overline{2}$

(2) 5 6 7

$\overline{4}$, $\overline{4}$, $\overline{4}$,

(3) mixed meter simple and compound.

e. The following moods:

(1) Maestoso
(2) Pesante
(3) Dolce
(4) Cantabile
(5) Leggiero
(6) Con Fuoco
(7) Con Bravura
(8) Con Spirito
(9) Con Amore
(10) Con Brio
(11) Con Grazio
(12) Giocoso
(13) Grandioso
(14) Grave
(15) Marziale
(16) Religioso
(17) Scherzo

7. Write on manuscript paper, and play on his instrument:

a. The following major scales: B, $F^{\#}$, D^{b}, G^{b}.
b. The following melodic and harmonic minor scales: a,e,d,g.
c. The following embellishments:

(1) Appoggiatura
(2) Mordent
(3) Turn
(4) Inverted turn
(5) Trill (trimmm)

d. The following chords (play arpeggiated)

(1) One major
(2) One minor
(3) One dimished
(4) One augmented

e. Two different harmonics on each open string.

f. Play the following type of bowing stroke:

(1) Spiccato
(2) Sautille
(3) Riccochet
(4) Portato

g. Identify pitches and correctly place fingers in the upper positions (applies only to the three upper strings).

(1) Violin: 5th, 7th
(2) Viola: 5th, 6th
(3) Cello: thumb positions
(4) Bass: 6th, 7th

h. Define the following terms:

tutti	segno
divisi	attacca
tacet	veloce
coda	l'istesso
senza	subito
tenuto	col legno
simile	sul tasto
sempre	sul ponticello

i. Explain the purpose of stage etiquette.

Repertoire

The student should be able to:

1. Play at sight ten assigned parts of a multipart composition, selected from the list of grade level III-IV of the VOBDA manual or play compositions of comparable level.

2. Play four solos or ten assigned parts of a multipart composition, selected from the list of grade level IV-V of the VOBDA manual or play compositions of comparable level.

3. Play ten arrangements selected from commercial or consumer music: musicals, motion pictures, rock music.

00133

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00134

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00135

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00141